

1915



The Rose of the Alhambra



Romantic Comic Opera
in Three Acts.

Book and Lyrics by

CHARLES EMERSON COOK

Music by

LUCIUS HOSMER.

Vocal Score.



Price \$2.00

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THE CHARACTERS

of

"The Rose of the Alhambra"

together with

THE ORIGINAL CAST

PHILIP V, King of Spain	EDWIN STEVENS	
ELIZABETTA, his Queen	FERN WINARD	
RUYZ, her favorite page	GEORGE TALMAN	
BROTHER NICOLO, a friar	} <i>attached to the Court of Philip</i> {	FRANK H. BELCHER
PEREGIL, the Royal physician		OWEN WESTFORD
FREDEGONDA, Jacinta's aunt and guardian.	ADELLA BARKER	
SPIRIT OF ZORAHAYDA, the Moorish princess.	CLAIR MAENTZ	
BORALDO, chief of a band of brigands	EUGENE COWLES	
ESTRELLA, the "mascot" of his band	LILLIAN HUDSON	
NARIO, }	} members of his band {	MACK JOHNSON
ROBERTO, }		WILLIAM J. WELSH
CAPT. VIVAR, of the King's Guard	OTTO BOOKER	
SANCHO, a water-carrier.	WILLIAM J. WELSH	
DON ALVARO }	} gentlemen of the Court {	AUGUSTINO BACI
DON RODRIGO }		AMBROSE DALY
DONA CAMILLA }	} ladies of the Court {	ESSIE LYONS
DONA FELISA }		KITTY MARSHALL
PEDRO }	} citizens of Granada. {	EDWARD BINGHAM
PEPITA }		ESSIE LYONS
FRASQUITA }		TINA MARSHALL

and

JACINTA, "The Rose of the Alhambra". LILLIAN BLAUVELT

Ladies and Gentlemen of the Court; residents of the Alhambra; citizens of Granada; Bandits; guardsmen; spirits of Moorish warriors; peasants; etc., etc.



ACT I. — The Rose Garden of the Tower of the Princesses. Granada.

"A remote and lonely tower, in the outer wall of the Alhambra, built on the edge of a narrow ravine that separated the royal fortress from the grounds of the Generalife."

ACT II. — SCENE I. — Interior of the Tower of the Princesses. Midnight.

"The enchanted fountain, and the magic lute."
(The curtain will be lowered for one minute)

SCENE II. — The Old Moorish Mill in the Mountains, on the Road to Seville. Daybreak.

ACT III. — The Hall of Ambassadors in the Alcazar, or royal palace, Seville.

"She poured forth one of the legendary ballads treating of the ancient glories of the Alhambra and the achievements of the Moors."

Period. — About 1730.

First produced in the Lyceum Theatre, Rochester, N.Y.

Wednesday, November 15, 1905.

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The Rose of the Alhambra.

Romantic Comic Opera in 3 Acts.

Overture.

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Allegro con brio.

PIANO. *ff*

mf cresc. ff

ben marcato sf f

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First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The piece begins with a forte (*ff*) dynamic and the instruction *sempre*. The music features complex chords and arpeggiated patterns.



Second system of musical notation. Treble and bass staves. The music continues with complex chords and arpeggiated patterns, maintaining the forte dynamic.



Third system of musical notation. Treble and bass staves. The music continues with complex chords and arpeggiated patterns, maintaining the forte dynamic.



Fourth system of musical notation. Treble and bass staves. The music continues with complex chords and arpeggiated patterns. The tempo changes to *Andantino* at the end of the system.



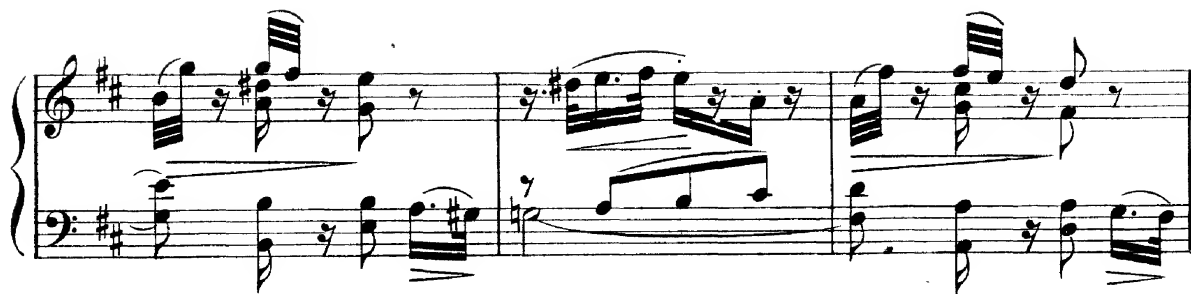
Fifth system of musical notation. Treble and bass staves. The music continues with complex chords and arpeggiated patterns. The tempo changes to *Andantino* at the end of the system. The dynamic changes to *fp rit.* (fortissimo, piano, ritardando).



Sixth system of musical notation. Treble and bass staves. The music continues with complex chords and arpeggiated patterns. The dynamic changes to *pp a tempo* (pianissimo, allegretto).



Seventh system of musical notation. Treble and bass staves. The music continues with complex chords and arpeggiated patterns. The dynamic changes to *pp a tempo* (pianissimo, allegretto).



The first system of the musical score for 'The Swan Song' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody of eighth and sixteenth notes, followed by a measure with a 'dim.' (diminuendo) marking, and then a measure with a 'p' (piano) marking. The lower staff is in bass clef with the same key signature and contains whole notes and rests. The system concludes with a double bar line.



f *p subito*

cresc molto *ff*

ff

fff p

ff

First system of musical notation. The treble clef staff contains a series of eighth and sixteenth notes, some with accents. The bass clef staff contains block chords. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues with eighth and sixteenth notes. The bass clef staff contains block chords. A dynamic marking *mf* appears at the end of the system.

Third system of musical notation. The treble clef staff features a melodic line with a dynamic marking *p* and an *espress.* marking. The bass clef staff contains block chords with a dynamic marking *fp* and the word *lento*.

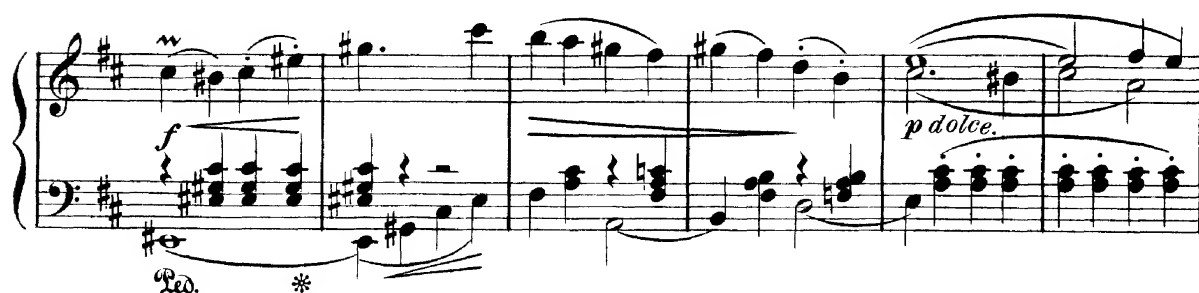
Fourth system of musical notation. The treble clef staff has a melodic line with a dynamic marking *p* and an *a tempo* marking. The bass clef staff contains block chords with a *rit.* marking.

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff contains block chords.

Sixth system of musical notation. The treble clef staff has a melodic line with a dynamic marking *f* and a *cresc.* marking. The bass clef staff contains block chords with a *Red.* marking and an asterisk.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#). The tempo/mood marking *p dolce.* is written above the bass staff.



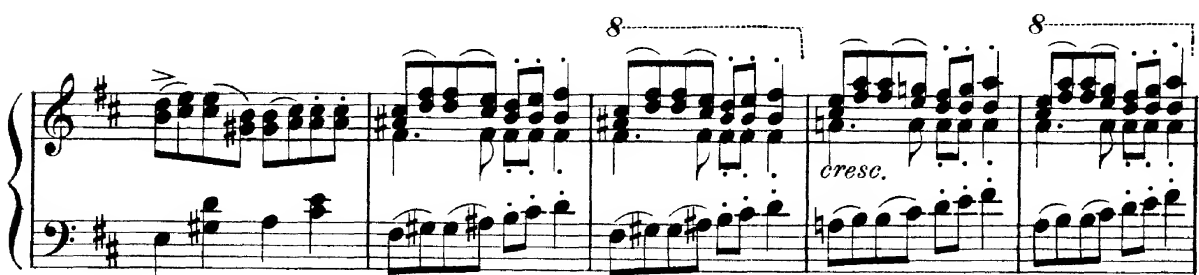
Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment with chords and moving lines. The key signature remains two sharps. The tempo/mood marking *p dolce.* is written above the bass staff. A *Red.* (Reduction) marking with an asterisk is present below the bass staff.



Third system of musical notation. The treble clef staff shows a melodic line with some grace notes. The bass clef staff has a steady accompaniment. The key signature is two sharps. The tempo/mood marking *p leggiero* is written above the bass staff.



Fourth system of musical notation. The treble clef staff features a more complex melodic line with many beamed sixteenth notes. The bass clef staff continues with a steady accompaniment. The key signature is two sharps.



Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and some beaming. The bass clef staff has a steady accompaniment. The key signature is two sharps. The tempo/mood marking *cresc.* is written above the bass staff. An *8* (octave) marking is present above the treble staff.



Sixth system of musical notation. The treble clef staff has a melodic line with eighth notes and some beaming. The bass clef staff has a steady accompaniment. The key signature is two sharps. The tempo/mood marking *cresc. molto* is written above the bass staff. An *8* (octave) marking is present above the treble staff.





First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a half note in the treble and a half note in the bass. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass, with the instruction *cresc.* above the treble staff. The fourth measure has a half note in the treble and a half note in the bass, with the instruction *- molto* above the treble staff.



Second system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a half note in the treble and a half note in the bass. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass, with the instruction *f marc.* above the treble staff. The fourth measure has a half note in the treble and a half note in the bass.



Third system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a half note in the treble and a half note in the bass, with the instruction *f* above the treble staff. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a half note in the treble and a half note in the bass.



Fourth system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a half note in the treble and a half note in the bass, with the instruction *f* above the treble staff. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a half note in the treble and a half note in the bass, with the instruction *f* below the bass staff.



Fifth system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a half note in the treble and a half note in the bass, with the instruction *sonore.* above the treble staff. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a half note in the treble and a half note in the bass.



Sixth system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a half note in the treble and a half note in the bass, with the instruction *poco rit.* above the treble staff. The second measure has a half note in the treble and a half note in the bass, with the instruction *fp* below the bass staff. The third measure has a half note in the treble and a half note in the bass, with the instruction *dim.* above the treble staff. The fourth measure has a half note in the treble and a half note in the bass, with the instruction *lunga.* above the treble staff.

Andantino

pp
molto espressivo

poco rit a tempo
poco rit a tempo

un poco animato.

a tempo
pp lento.
mf

a tempo.

Tempo I.

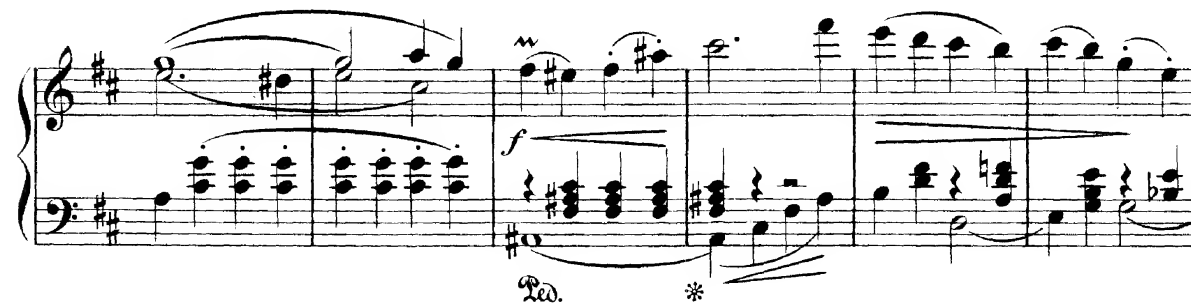
rit.
p
f
mf



First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The music features a melody in the treble and a bass line in the bass. A *cresc.* (crescendo) marking is present in the middle of the system.



Second system of musical notation. Treble and bass staves. Key signature: two sharps. The music features a melody in the treble and a bass line in the bass. A *f* (forte) marking is present in the middle of the system. A *p dolce* (piano dolce) marking is present in the middle of the system. A *Red.* (Reduction) marking is present in the middle of the system. An asterisk (*) is present in the middle of the system.



Third system of musical notation. Treble and bass staves. Key signature: two sharps. The music features a melody in the treble and a bass line in the bass. A *f* (forte) marking is present in the middle of the system. A *Red.* (Reduction) marking is present in the middle of the system. An asterisk (*) is present in the middle of the system.



Fourth system of musical notation. Treble and bass staves. Key signature: two sharps. The music features a melody in the treble and a bass line in the bass. A *p* (piano) marking is present in the middle of the system. A *leggiero.* (leggiero) marking is present in the middle of the system.



Fifth system of musical notation. Treble and bass staves. Key signature: two sharps. The music features a melody in the treble and a bass line in the bass. The system contains complex chordal textures and arpeggiated figures.



Sixth system of musical notation. Treble and bass staves. Key signature: two sharps. The music features a melody in the treble and a bass line in the bass. The system contains complex chordal textures and arpeggiated figures.



First system of musical notation. The treble staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a steady accompaniment of eighth notes. A *cresc.* (crescendo) marking is placed above the bass staff in the second measure.



Second system of musical notation. The treble staff continues with rapid, beamed notes. The bass staff has a more rhythmic accompaniment. A *stretto.* (ritardando) marking is above the treble staff, and a *p* (piano) marking is below the bass staff in the fourth measure.



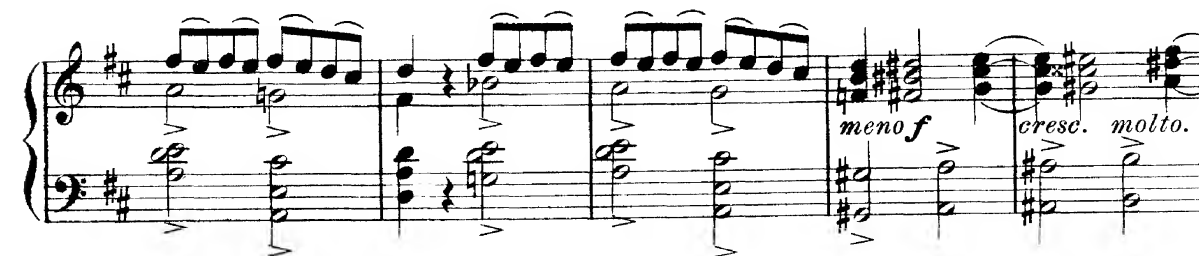
Third system of musical notation. The treble staff shows a melodic line with some rests. The bass staff continues with a steady eighth-note accompaniment.



Fourth system of musical notation. The treble staff features a melodic line with a fermata over the final note. The bass staff continues with a steady eighth-note accompaniment.



Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff continues with a steady eighth-note accompaniment. A *f* (forte) marking is below the bass staff, and a *cresc.* (crescendo) marking is above the treble staff in the second measure. A *ff* (fortissimo) marking is below the bass staff in the fourth measure.



Sixth system of musical notation. The treble staff features a melodic line with some rests. The bass staff continues with a steady eighth-note accompaniment. A *meno f* (meno forte) marking is below the bass staff, and a *cresc. molto.* (crescendo molto) marking is above the treble staff in the fourth measure.



Seventh system of musical notation. The treble staff features a melodic line with some rests. The bass staff continues with a steady eighth-note accompaniment.



First system of musical notation. The treble clef staff contains a continuous eighth-note melody in D major, marked *ff* *possibile*. The bass clef staff contains a series of chords, primarily triads and dyads, marked with accents.



Second system of musical notation. The treble clef staff features eighth-note triplets and concludes with a half-note chord marked *piu*. The bass clef staff has chords with accents, followed by a section marked *ffz* and ending with a half-note chord marked *ff*.



Third system of musical notation. The treble clef staff has a melody marked *mosso.* and *sempre*. The bass clef staff consists of a steady sequence of chords.



Fourth system of musical notation. The treble clef staff contains a melody with a first ending bracket marked with an 8. The bass clef staff features a sequence of chords.



Fifth system of musical notation. The treble clef staff has a melody with a first ending bracket marked with an 8. The bass clef staff contains a sequence of chords.



Sixth system of musical notation. The treble clef staff features a melody with a first ending bracket marked with an 8. The bass clef staff contains a sequence of chords.



Seventh system of musical notation. The treble clef staff has a melody with a first ending bracket marked with an 8. The bass clef staff contains a sequence of chords, ending with a final cadence.

No 1a Hunting Chorus.

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Allegretto pastorale. (♩=72)

PIANO. *mf*

f

Allegro, ma non troppo. *pp* (*pp* (Curtain rises.) *cresc poco a*

poco

Chorus.

TENORS.

BASSES.

Over the mountain,
Over the mountain,

ff *Red.* *fp* *

SOPRANOS.

ALTOS.

Hark! to the hunt-er's dis-tant cry.

crag and fell,

crag and fell,

sf *f*

Hark! to the hunt-er's distant cry.

Over the mountain, crag and fell.

Over the mountain, crag and fell.

mf *sf* *f*

Look! as the fainting hare leaps by.

On thro' the meadow, stream and dell.

On thro' the meadow, stream and dell.

mf

sf

f

Look! as the fainting hare leaps by.

On thro' the meadow, stream and dell.

On thro' the meadow, stream and dell.

mf

sf

f

Tivvy - tan - tivvy! the horns re - sound;

Tivvy - tan - tivvy! the horns re - sound;

the horns re - sound;

ff

ff

ff

(Horn on stage.)

ff Tivvy - tan - tivvy! give back — a - gain!

give back — a - gain!

ff Tivvy - tan - tivvy! give back — a - gain!

ff (Horn on stage.)

Tivvy - tan-tivvy! with eag - - - er bound Onward!

Tivvy - tan-tivvy! with eag - - - er bound *f* Onward!

Tivvy - tan-tivvy! with eag - - - er bound

Onward! Onward! Onward! Onward!

Onward! Onward!

On-ward! On-ward!

marc.

cresc. *e* *string.*

Onward! King's hors - es and men!

King's hors - es and men!

Onward! King's hors - es and men!

Più mosso

Never did hunters so gai - ly sing; Nev - er was fal - con so

Never did hunters so gai - ly sing; Nev - er was fal - con so

Never did hunters so gai - ly sing; Nev - er was fal - con so

8- loco.

f Più mosso

shrewd of wing; Nev - er did moun - tains so mad - ly ring -

shrewd of wing; Nev - er did moun - tains so mad - ly ring -

shrewd of wing; Nev - er did moun - tains so mad - ly ring -

All the King's hors - es and men! Nev - er did hunt - ers so

All the King's hors - es and men! Nev - er did hunt - ers so

All the King's hors - es and men! Nev - er did hunt - ers so

gai - ly sing; Nev - er was fal - con so shrewd of wing;

gai - ly sing; Nev - er was fal - con so shrewd of wing;

gai - ly sing; Nev - er was fal - con so shrewd of wing;

Never did mountains so mad - ly ring — All the King's hors - es and men!

Never did mountains so mad - ly ring — All the King's hors - es and men!

Never did mountains so mad - ly ring — All the King's hors - es and men!

f *a piacere*

Don Camilla.
Allegretto grazioso.

We of the court Must have our sport; En-joy it while we may. When

p con elegante

next we see our Roy-al host He may propose a fun-'ral toast If

Don Alvaro.

he has giv - en up the ghost That is, *pro-tem-po - re*. So,

p

re - vel now; To night we'll bow Our knees in sor - row bit - ter. For,

should we see our no - ble King With sad and tear - ful

as - pect bring His lat - est dirge for us to sing, 'Tis

woe — 'Tis woe — to them who tit - ter.

Ruyz. (Off stage in the distance.)

Colla Introduzione.

Ho-lé! Ho - lé! My fal-con!

mf *dim.*

Chorus.

Never such roy - al liv - er - y

Never such roy - al liv - er - y

Never such roy - al liv - er - y

p

Tempo I.

ff *p*

Shone fore Grana - da, ancient - walled. Nev - er from Moor - ish rev - er - y

Shone fore Grana - da, ancient - walled. Nev - er from Moor - ish rev - er - y

Shone fore Grana - da, ancient - walled. Nev - er from Moor - ish rev - er - y

Thus was the old Al - ham - bra called. Gal - lop - ing, gal - lop - ing, *f*

Thus was the old Al - ham - bra called. Gal - lop - ing, gal - lop - ing, *f*

Thus was the old Al - ham - bra called. Gal - lop - ing, gal - lop - ing, *f*

ff yell and shout! Gal - lop - ing, gal - lop - ing, yell and shout! *ff*

ff yell and shout! Gal - lop - ing, gal - lop - ing, yell and shout! *ff*

ff yell and shout! Gal - lop - ing, gal - lop - ing, yell and shout! *ff*

ff Tivvy - tan - tivvy, the horn a - gain! Tivvy - tan - tivvy, the horn a - gain! *ff*

ff Tivvy - tan - tivvy, the horn a - gain! Tivvy - tan - tivvy, the horn a - gain! *ff*

ff the horn a - gain! the horn a - gain! *pp*

p Put-ting a wee lit-tle hare to rout, Put-ting a wee lit-tle hare to rout;

legg.

Clev - er Kings' hors - es and men! _____

Clev - er Kings' hors - es and men! _____

p

f Ho - lé! Ho - lé! Ho - lé! Ho - lé!

f Ho - lé! Ho - lé!

Ho - lé! Ho -

cresc.

Ho-la! Ho-la!

On - - - ward Kings' horses and men! ———

On - - - ward Kings' horses and men! ———

lé! Ho - lé! Ho - lé! Kings' hors-es and men!

ff Piu mosso.

Loose the ger - fal - con and let him fly, Marking his quar - ry with

ff Loose the ger - fal - con and let him fly, Marking his quar - ry with

ff Loose the ger - fal - con and let him fly, Marking his quar - ry with

ff Piu mosso. *loco.*

fault - less eye; Fun for the Court when the King's not by,

fault - less eye; Fun for the Court when the King's not by,

fault - less eye; Fun for the Court when the King's not by,

Sport for his hors-es and men! Loose the ger-fal-con and

Sport for his hors-es and men! Loose the ger-fal-con and

Sport for his hors-es and men! Loose the ger-fal-con and

let him fly, Mark-ing his quar-ry with fault-less eye;

let him fly, Mark-ing his quar-ry with fault-less eye;

let him fly, Mark-ing his quar-ry with fault-less eye;

Fun for the Court when the King's not by, Sport for his hors-es and

Fun for the Court when the King's not by, Sport for his hors-es and

Fun for the Court when the King's not by, Sport for his hors-es and

Più vivo.

[illegible]

The image displays a musical score for the hymn "The King's Horse." It consists of three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "men; Sport for the King's hors - es and". The piano part begins with a measure rest marked with an '8', indicating an eight-measure introduction. The score is written in a traditional, clear style with large notes and legible lyrics.

[illegible]

ff
Sport for his hors - es and men!

ff
Sport for his hors - es and men!

ff
Sport for his hors - es and men!

ff stringendo

Red. *

(Falcon flies across stage.)

Ruyz. (Off stage but nearer.)

Ho - lé! Ho -

attacca N^o 1^b

No 1^b Recit. and Song, "The Falcon"

Book & Lyrics by
CHARLES EMERSON COOK.

(RUYZ.)

Music by
LUCIUS HOSMER.

Voice. Don Alvaro.
lé! But see who comes with eager, anxious mien!

Piano. *ff* *Recit.* *string.* *f*

Don Camilla. Ruyz, the page. Ruyz, dejectedly In sore distress am

Chorus. *sotto voce. rit.* Fav'rite of the Queen.
pp *rit.* Fav'rite of the Queen.
sotto voce. rit. Fav'rite of the Queen.
pp *rit.* *a tempo* *pespress*

I; My fate be - moan. I've lost my fal-con!

dim.

Whither hath he flown?

Whither hath he flown?

Whither hath he flown?

Allegro ma non troppo.

Ruyz. con bravura, sbalzato.

He rushed! He whirled! With wings unfurled He cleft the clouds as-

sunder! The earth he scorned And rose be-yond The light'ning and the

thun - der. A - far my eye Did vain - ly try To

watch his flight a - cross the sky; But, to my cost, His

course I lost, But, to my cost, His course I lost,

Nor would he heed my call - ing cry. —

dolce p
Had I but wings on which to rise I'd

dolce
p

fol - low swift-ly thro' the skies; And if I could not lure him back, Then

still I'd fol - low in his track. I'd leave the world, and

all, be - hind And sail, ex - ul - ting, with the wind; All

heed - less of the way it blew, Did he but flee I'd still - pur -

cresc.

sue, I'd still pur-sue, I'd still pur - sue.

f

f *avec abandon.*

For there's none in the world so free ——— As the

fp

bird of the bound-less air, With his realm out-stretch-ing from

sea to sea, And he's king of it ev' - ry - where. From his

throne on the top - most peak He rules where his eye sur -

veys. Un - known to all care is the lord of the air, And the

em-pire that he sways. —

For there's none in the world so

For there's none in the world so

For there's none in the world so

Chorus.

rit.

f

f a tempo

Ped. *

free As the bird of the bound - less air, With his

free As the bird of the bound - less air, With his

free As the bird of the bound - less air, With his

realm out - stretch - ing from sea to sea, And he's king of it ev' - ry

realm out - stretch - ing from sea to sea, And he's king of it ev' - ry

realm out - stretch - ing from sea to sea, And he's king of it ev' - ry

where. From his throne on the top - most peak He

where. From his throne on the top - most peak He

where. From his throne on the top - most peak He

8

rules where his eye sur - veys. Un - known to all care is the

rules where his eye sur - veys. Un - known to all care is the

rules where his eye sur - veys. Un - known to all care is the

cresc.

lord of the air And the em-pire that he sways.

lord of the air And the em-pire that he sways.

lord of the air And the em-pire that he sways.

ff

No 1c Exit.

Allegro non troppo.

For there's none in the world so free As the
 For there's none in the world so free As the
 For there's none in the world so free As the

The first system of the musical score is in 6/8 time, key of B-flat major. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'For there's none in the world so free As the'. The piano accompaniment begins with a forte (f) dynamic and a rhythmic pattern of eighth and sixteenth notes.

bird of the bound - less air, With his realm out-stretching from
 bird of the bound - less air, With his realm out-stretching from
 bird of the bound - less air, With his realm out-stretching from

The second system continues the vocal melody and piano accompaniment. The lyrics are 'bird of the bound - less air, With his realm out-stretching from'. The piano accompaniment maintains its rhythmic pattern and dynamic.

sea to sea, And he's King of it eve - ry where. From his
 sea to sea, And he's King of it eve - ry where. From his
 sea to sea, And he's King of it eve - ry where. From his

The third system concludes the musical phrase. The lyrics are 'sea to sea, And he's King of it eve - ry where. From his'. The piano accompaniment ends with a final chord and a fermata over the last note.

diminuendo sempre

throne on the top-most peak He rules where his eye sur - veys, Un-

throne on the top-most peak He rules where his eye sur - veys, Un-

throne on the top-most peak He rules where his eye sur - veys, Un-

dim. sempre

p

known to all care is the bird in the air And the empire that he sways.

known to all care is the bird in the air And the empire that he sways.

known to all care is the bird in the air And the empire that he sways.

p f dim. sempre

Enter Fredegonda. (Dialogue.)

p dim. sempre.

pp

dim. L.H. ppp

No. 2. Solo, "Weaving."

(Jacinta.)

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Allegretto comodo.

Voice

Piano.

espress

p

rit.

The introduction consists of four measures. The piano part begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first measure has a whole note chord of B-flat and D. The second measure has a half note chord of B-flat and D. The third measure has a half note chord of B-flat and D. The fourth measure has a whole note chord of B-flat and D. The voice part is a single whole note chord of B-flat and D in the first measure, followed by three measures of rest.

Jacinta.

p semplice

Lone - ly lit - tle Span-ish maid - en, Weav-ing here a -

p semplice.

The first line of the song consists of four measures. The voice part begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3. The piano part is a single whole note chord of B-flat and D in the first measure, followed by three measures of rest.

mong the flow'rs, Think-ing that this world of ours Is a gar-den,

The second line of the song consists of four measures. The voice part begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3. The piano part is a single whole note chord of B-flat and D in the first measure, followed by three measures of rest.

beau-ty laden; With each thread she weaves a thought in -

The third line of the song consists of four measures. The voice part begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B3. The piano part is a single whole note chord of B-flat and D in the first measure, followed by three measures of rest.

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Thoughts of joy, for all she knows is Wind - ing silk and

ten.
pp
pp colla voce
poco rit.

'tend-ing ros - es. Sim - ple school has she been taught in.

a tempo
pp
p a tempo

Weav - ing, weav - ing, al - ways weav - ing,

On - ly trust-ing and be - liev-ing; E - ver smil - ing,

ne - ver griev - ing, Nought she knows of world's de-ceiv-ing.

Work un-done will bear no leav-ing, So she goes on

weav-ing, weav-ing! All be-liev-ing, Nought de-ceiv-ing,

cresc. e accel.

cresc. e accel.

Ne - ver griev-ing, Noth - ing leav-ing.. That's the sto-ry

f

p

f

p

rit.
of her weav-ing.

rit.

poco rit.

un poco più mosso
But, when bus-y fingers tire Silk-en skein with thoughts en-tangling,

Then there's so-lace in the jangling Of my old gui-tar, whose fire

cresc.
Stirs me, as from by-gone a-ges Oft it sings Al-ham-bra's sto-ry!

fp *cresc.*

molto allargando

Spanish hon-or, Moor-ish glo-ry - Deeds too grand for writ - ten

molto allargando

Allegro con moto.

pages.

Lento.

Ah!

rit.

p

con spirito.

Come, old gui-tar, Friend that you are, Let us sing of the

deeds of Spain. We'll speak the praise Of distant days

vigoroso
When her fleet sailed the Span - ish main. Of the worlds she found let your

mu - sic tell; Of the Moor-ish fight that she fought so well; Of the

bat - tles brave where her he - roes fell; In the good old days of

cresc.

Spain. Ah! Ah!

Ah! Ah! The bat - tles brave where her he - roes

fell, Ah! Ah! In good old days of

Spain.

Nº 3, Duet, "What Vision Fair."

(Jacinta & Ruyz.)

Allegretto amoroso. Ruyz. *p*

Voice. What

Piano. *f*

(short) (short)

vi-sion fair, thro' the lat-tice stealing, What charms divine, do my eyes be-

p *pp*

Jacinta (aside, opening lattice slowly)

hold! Dare I a-gain, maiden fears con - ceal - ing, To

leggiero *p*

Ruyz *f passionately*

meet the gaze of this cour-tier bold? Ah, stay for-ev - er!

con fervore *f*

p ^(aside)
His voice hath a soft and gen-tle plead - ing. —
Turn not a - way! — But

f *mf*

f *p* Fl. *Red.* *

Jacinta ^(aside)
'Tis sweetly tempt-ing; What
for one word am I in-ter - ced - ing.

rit.

Red. *

rit. *f* Moderato espressione.
shall I say? Strange these fears that now dis - tract me, —
Strange these fears that now dis - tract me, —
Moderato espressione.

rit. *p*

f *largamente* *ff*

Hopes and doubts that a like at - tract me; They seem but to make res-o lu - tion

f *ff* *largamente*

Hopes and doubts that a like at - tract me; They seem but to make res-o-lu - tion

p *rit. molto*

weak, — Giv-ing soul to a vow that I dare not speak.

p *rit. molto*

weak, — Giv-ing soul to a vow that I dare not speak.

p *colla voce*

Ruyz, to Jacinta

Quasi Recit. Damsel fair, in lat-tice bower, Pri-thee

come, they door un - lock; That I may ascend the tower And re-

p *f*

Tempo giusto.

claim my tru-ant hawk. Ah! Sweet ad-ven-tures Have I

dared, But this finds me Un-pre - pared.

Best romances Come by chan-ces; Thro' her glances Am I snared.

dim. rit.

p molto rit. Am I snared. *Allegro con brio.*

Jacinta (enters from the Tower)

Ruyz (aside)

Ah, love - li-ness be-yond be -

mf

Jacinta (aside)

liev - ing, — Like prin - cess fair in sto-ry old! — What

6

silk - en web can fate be weav - ing, — My heart be-guiling and de-

fp

fp

p un poco più lento

ceiv - ing? Maids must be shy when men are bold. Go

Ruyz (aloud)

mf

Thou art a prize to have and

un poco più lento

p 3 3 3

3 3 3

Moderato espressione.

seek thy fal-con, hunts-man bold. Ne'er did voice so strangely
hold! Ne'er did voice so strangely

Moderato espressione.

thrill me; Ne'er did glance with such yearn-ing
thrill me; Ne'er did glance with such yearn-ing

p

fill me. They seem-eth to speak, with a meaning true, Of a
fill me. They seem-eth to speak, with a meaning true, Of a

ff largamente *p*
ff largamente *p*
largamente. *f* *p*

senza rit. *Quasi cadenza*

sto - ry that's old in a lan - guage new. — Yes, of a

sto - ry that's old in a lan - guage new. — Yes, of a

senza rit.

sto - ry that's old — A sto - ry old — in a —

sto - ry that's old — A sto - ry old in a —

p *f*

rit. p lan - guage new.

2 rit. 2 p lan - guage new.

pp mf f

Nº 4a "Give Him a Welcome quite Spanish"

(Chorus.)

Allegro con spirito.

Piano. *p* *cresc. sempre*

Chorus.

SOPRANOS. *f* Of all the men in sun-ny Spain Well

TENORS. *f* Of all the men in sun-ny Spain Well

BASS. *f* Of all the men in sun-ny Spain Well

ff

Red. *

up in points of law, There's ne-ver one so keen of brain As our

up in points of law, There's ne-ver one so keen of brain As our

up in points of law, There's ne-ver one so keen of brain As our

new Cor-reg-i - dor. For his fame has run a-head of him; O, the
 new Cor-reg-i - dor. Fame's a - head of him; The
 new Cor-reg-i - dor. Fame's a - head of him; The

dire-ful deeds we've read of him; And the fright-ful things they've said of him Have
 deeds we've read of him; The things they've said of him Have
 deeds we've read of him; The things they've said of him Have

filled our souls with awe. With joy un-checked Let all af-fect To
 filled our souls with awe. Un - checked; af - fect;
 filled our souls with awe. Un - checked; af - fect;

cresc. *3*

show re-spect; And re - col-lect Not to ob-ject If he de-tect The

re - spect; col - lect; ob - ject; de - tect The

re - spect; col - lect; ob - ject; de - tect; The

cresc. *3*

f *p* *cresc.* *3*

crime ere you com-mit it. And, when you're caught, Don't curse your lot In

crime ere you com-mit it. When caught, don't talk,

crime ere you com-mit it. When caught, don't talk,

f *p* *p* *cresc.* *3*

3 *3*

lan-guage hot If, on the spot, As like as not, You're or-dered shot As

Too hot; The lot, as not, you're shot, As

Too hot; The lot, as not, you're shot, As

3 *3*

A la valse espagnol.

pun - ish-ment to fit it, Hail to the

pun - ish-ment to fit it, Hail to the

pun - ish-ment to fit it, Hail to the

A la valse espagnol.

Cor-reg-i - dor! Hail to the Cor-reg-i -

Cor-reg-i - dor! Hail to the Cor-reg-i -

Cor-reg-i - dor! Hail to the Cor-reg-i -

dor! So, give him a wel-come quite Spanish;

dor! So, give him a wel-come quite Spanish;

dor! So, give him a wel-come quite Spanish;

mf

All no - tion of fear let us ban - ish. Lest to -

mf

All no - tion of fear let us ban - ish. Lest to -

mf

All no - tion of fear let us ban - ish. Lest to -

cresc.

mor-row we hang, go And dance a fan - dan - go And watch his fe -

cresc.

mor-row we hang, go And dance a fan - dan - go And watch his fe -

cresc.

mor-row we hang, go And dance a fan - dan - go And watch his fe -

roc - i - ty van - ish. Thus, to show him how lit - tle we

roc - i - ty van - ish. Thus, to show him how lit - tle we

roc - i - ty van - ish. Thus, to show him how lit - tle we

ff

Red. *

care, O, Rene - ga - do or gay ca - bal - le - ro,

care, O, Rene - ga - do or gay ca - bal - le - ro,

care, O, Rene - ga - do or gay ca - bal - le - ro,

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with triplets and slurs, while the bass staff provides a harmonic foundation with chords and moving lines.

ff
— Come, se - nor, se - no - ri - ta, Du - en - na, chi - qui - ta, And

ff
— Come, se - nor, se - no - ri - ta, Du - en - na, chi - qui - ta, And

ff
— Come, se - nor, se - no - ri - ta, Du - en - na, chi - qui - ta, And

The piano accompaniment continues with a treble and bass staff. It includes dynamic markings like *ff* and features triplets and slurs in the treble staff.

step to a tune-ful bo - le - ro. Come, se - nor, se - no -

step to a tune-ful bo - le - ro. Come, se - nor, se - no -

step to a tune-ful bo - le - ro. Come, se - nor, se - no -

The piano accompaniment continues with a treble and bass staff. It includes dynamic markings like *ff* and features triplets and slurs in the treble staff.

ri - ta, Du - en - na, chi - qui - ta, And step to a tune - ful bo -

ri - ta, Du - en - na, chi - qui - ta, And step to a tune - ful bo -

ri - ta, Du - en - na, chi - qui - ta, And step to a tune - ful bo -

ff

le - ro.

le - ro.

le - ro.

Presto.

Tambourines.

Tambourines.

Tambourines.

prestissimo.

10

ff

Nº 4b King's Entrance Song.

(King, Peregil, Nicolo & Chorus.)

Allegro non troppo.

Piano.



King.

You think I'm the Cor - reg - i - dor, And look on me with
A prince - ly, but a cha - ry lad, You'd nev - er think me
Per - haps of meas - les, mumps or croup, The kind of cough that

fri - gid awe, In fear of my stern, ri - gid law And
ve - ry bad Be - cause I've such a mer - ry fad Of
makes you whoop, Or dread lum - ba - go I may droop So

all it's con - se - quen - ces. In truth, I'm not of
think - ing I'm a dead one. From heart di - sease to
ra - pid - ly it's fright - ful. For doc - tors, re - la -

bea-gle make, But near-er to a re-gal rake; On
common chills There's hu-mor in all sorts of ills, And
tives and friends My lov-ing Queen in an-guish sends, To

law I'm just a le-gal fake Who does-n't earn ex-
jokes in un-der-tak-ers' bills If ev-er you have
weep o'er my un-time-ly ends With sor-row most de-

pen-ses.
read one.
light-ful.
Peregil.

On law he's just a le-gal fake Who
Good jokes in un-der-tak-ers' bills If
To weep o'er his un-time-ly ends With

Nicolo.

doesn't earn ex - penses.
 ev-er you have read one.
 sor-row most de - lightful.

mf

In spite of con - se - quen - ces,
 He's real - ly not a dead one,
 How can he call it fright-ful

Chorus.

He
 Al -
 When

King. *p*

I'm the great - est roy - al
 I have died of each con -
 Then of course I have to

does - n't earn ex - pen - ses.
 though you may have read one.
 sor - row is de - light - ful.

mp *misurato.*

bluf-fer of the age. In
ceiv-a-ble com-plaint. I
lie there in a trance, And

Of the age.
Each com-plaint.
In a trance.

his-to-ry I'll fill a fun-ny page; For pos-
think that I have got 'em when I "ain't." Though I've
nev-er move by an-y mor-tal chance Till I

Fun-ny page.
When he "ain't"
Mor-tal chance!

ter-i-ty will thrive When they read of Phil-ip Five, Or if
passed a way so oft I've not yet gone up a-loft, For I
hear the dir-ges play, When the hu-mor flies a-way And I

meno p *cresc.*

pesante.
(*ad lib.*)

f

ev - er they should see him on the stage; Cra - zy
 could - n't gain ad - mission as a saint; I could
 jump up - on my bier and do a dance; When the

f

Cra - zy
 He could
 When the

pesante.

f

Più allegro.

Phil-ip would be fun - ny on the stage.
 nev - er fit the ha - lo of a saint.
 mu - sic plays I have to do a dance.

Phil-ip would lie fun - ny on the stage.
 nev - er fit the ha - lo of a saint.
 mu - sic plays he has to do a dance.

f

He's the
 He has
 Then of

f

He's the
 He has
 Then of

f

Più allegro.

f

Chorus.

great - est roy - al bluffer of the age. In
 died of each con ceiva - ble com - plaint. He
 course he has to lie there in a trance, And

great - est roy - al bluffer of the age. In
 died of each con ceiva - ble com - plaint. He
 course he has to lie there in a trance, And

his - to - ry he'll fill a fun - ny page; For pos -
 thinks that he has got 'em when he "aint." Though he's
 nev - er more by an - y mor - tal chance Till he

his - to - ry he'll fill a fun - ny page; For pos -
 thinks that he has got 'em when he "aint." Though he's
 nev - er more by an - y mor - tal chance Till he

ter - i - ty will thrive When they read of Phil - ip
 passed a - way so oft He's not yet gone up a -
 hears the dir - ges play, When the hu - mor flies a -

ter - i - ty will thrive When they read of Phil - ip
 passed a - way so oft He's not yet gone up a -
 hears the dir - ges play, When the hu - mor flies a -

Five, Or if ev - er they should see him on the stage;
loft, For he could - n't gain ad - mission as a saint;
way And he jumps up - on his bier and does a dance;

— Cra - zy Philip would look fun-ny on the stage.
— He could never fit the ha-lo of a saint.
— When the music plays he has to do a dance.

D.S.
8va basso

Nº 5. Burlesque Serenade.

(King, Peregil, and Nicolo.)

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Allegro moderato.

Voice. *mf* King. *mf* When O, *p*

Piano. *mf* *f* *p*

Spanish man to Spanish maid Would sing would sing a se-re-nade, Be-
o - pen wide thy casement, pet, Be - fore be-fore my feet get wet. I

neath her win-dow, if he can, This spoo - ny, spoo-fy,
know my notes aren't up to par, But, till I find out

cresc.

Spanish man, With voice built on the donkey plan, Dis-turbs night's qui-et
where you are, I'll stay and plunk this old guitar, And let the neighbors

cresc.

p poco più lento. *rit.*

Peregil shade. The frightened moon turns deathly pale While wooing wight make wo-ful wail:-
fret. I wait, my love, like knight of old; I wait al-though I'm catching cold.

Nicolo The frightened moon turns deathly pale.
I wait, my love, like knight of old.

A la valse (moderato.)

ad lib. *dolce.* *p*

Plunk-a-plink, plunk-plink! Plunk-a-plink. O love, I'm
Plunk-a-plink, plunk-plink! Plunk-a-plink. O love, I've
Imitating Guitar. *pp sotto voce.*

Plunk-a-plink, plunk-plink, Plunk-a-plink, plunk-plink, plunk-plink,
Imitating Guitar. *pp sotto voce.*

Plunk-a-plink, plunk-plink, Plunk-a-plink, plunk-plink, plunk-plink,

A la valse (moderato.) *dolce.*

such a lov-ing love! O come, love, love but
waid-ed, waid-ed long, In in-flu-ed-za's

plunk-plink, plunk-plink, plunk-plink, plunk-plink, plunk-plink,

plunk-plink, plunk-plink, plunk-plink, plunk-plink, plunk-plink,

me! The moon is shin - ing up a -
woes; But don'd think I've for - god my

Plunk-a-plink, plunk-plink, plunk-plink, plunk-plink, plunk-plink,

Plunk-a-plink, plunk-plink, plunk-plink, plunk-plink, plunk-plink,

bove, While I shine up to thee. The
sóng, Or got cold in my doze. The

plunk-plink, plunk-plink, plunk-plink, Plunk-a-plink, plunk-plink

plunk-plink, plunk-plink, plunk-plink, Plunk-a-plink, plunk-plink

moon and I are pale, sweet choice; O, pi - ty
night is slight - ly damp, I know; My best suit

plunk-plink, plunk-plink, plunk-plink, plunk-plink, plunk-plink,

plunk-plink, plunk-plink, plunk-plink, plunk-plink, plunk-plink,

both our plights! (It's ve - ry hard up -
is the same. But O, my soul is

plunk-plink, Plunk-a-plink, plunk-plink, plunk-plink, plunk-plink,

plunk-plink, Plunk-a-plink, plunk-plink, Plunk, plunk,

cresc.

(Burlesque) *p*

on the voice, This sit - ting up o' nights.)
strong, you know, Kept hot in pas - sion's flame.

plunk-plink, plink, plunk-plink, plunk-plink, plunk-plink - plunk.

plunk, plunk, plunk-plink, plunk-plink, plunk-plink - plunk. *D.C.*

f *p* *fz* *D.C.*

Nº 6. Chorus of Friars

(Bandits.)

Andante con solennità.

Piano.

Friars.

Sol-emn-ly our beads we tell, Prayer-ful-ly we roam

Forth from our mo-nas-tic cell, From our clois-tered home;

Where, when wea-ry trav'-ler fare, Oft we bid him stay;

Where we all his bur-den share Ere he goes his way.

Girls.

Sol - emn - ly ad - vanc - ing, one by
Friars.

Sol - emn - ly our

Violins.

Chorus.

one their beads to tell, Pray-ful-ly and care-ful-ly they roam —

beads we tell, Pray - ful - ly we roam —

The musical score is arranged in three systems, each featuring a vocal melody (treble and bass staves) and a piano accompaniment (grand staff). The key signature is D major (two sharps). The first system contains two lines of lyrics. The second system also contains two lines. The third system contains two lines, with a double bar line and repeat sign at the bottom of the piano part.

Forth from out the sanc-ti - ty of mon-as - ter - y cell,
Forth from our mon - as - tic cell,
From their far and lone - ly clois - tered home;
From our clois - tered home;
Where, when wea - ry tra - vel - er doth, hea - vy la - den, fare,
Where, when wea - - ry trav' - ler fare,

Oft they bid him urg-ent-ly to stay;
Oft we bid him stay;

Where, with rea-dy hands, his bur-den ea-ger-ly they share
Where we all his bur-den share

Ere they send him light-ly on his way.
Ere he goes his way.

dim poco a poco
pp

No 7^a Scene.

(King, Peregil, Nicolo and Boraldo.)

Tenors

Basses.

Piano.

mf

p

a cappella

With aspect sad and

With tear - ful

tear-ful eye, With measured step and slow, We come to say a

eye, With measured step and slow, We come to say good -

last good-bye And sim-u-late our woe. Thus we be-gin our

bye And sim - u-late our woe. Thus we be-gin our

Ap - pro - pri - ate to sing, *cresc.* *f*

re - quiem, Ap - pro - pri - ate to sing, Then switch it, at the

re - quiem, Ap - pro - pri - ate to sing, Then switch "a -

Lento.

last "a - men," In - to "Long live the King" "Long live the

men," *p* "Long live the King" "Long live the

Allegro ma non troppo. King. Peregil.

King! I can't ex - press my deep de - light! They've caught the trick quite

King! Nicolo.

They've caught the trick quite

p

King. Peregil.

right. 'Twas clever at the end to bring That bit: "Long live the King" Not

right. Not

8 8 3

ev'ry re-qui-em you sing Can fin-ish with "Long live the king!"

ev'ry re-qui-em you sing Can fin-ish with "Long live the king!" Ar -

p

molto rit. *f*

We'll sing it when you next ex - pire.

range it for the Roy - al choir; We'll sing it when you next ex - pire.

molto rit. *f*

Largo. *Borlido.*

Then, Sire, if you are pleased and satisfied, Pray

ff *lunga.*

"Long live the King!"

Largo *ff* *lunga.* *Recit.* *p*

say the boon we crave is not de - nied: - *f* Your par-don for Bo - ral - do!

King.
No! That's flat! What ev-er else you ask, but never that!
Borardo.
One ar-gument there's left that
poco agitato.
p
ben marcato.

King.
I'll hear it, fa - ther, though it
Peregil.
List - en, we en - treat you!
Nicolo.
List - en, we en - treat you!
may per-suade you.

can-not aid you.

Hark - en, we be - seech you!

Hark - en, we be - seech you!

Boroldo.

It's points are clear, and none of

cresc. e string.

King.

What is it? Tell me!

them, and none of them you'll miss.

f

p

cresc. molto.

Is there an-y-thing a miss?

Baroldo *ad lib.*

It's points are clear so mark you

f

sf *pressante.* *sf*

trem-ble at your plight, You'll ad-mit we're most po-lite As you ad-
near-est, high-est tree, By the neck, where all can see What is the

f *f*

ff *L'istesso tempo. (♩ = ♩.)*

mire the dex-trous power of my hand. Yet, if you
fate of him who dares my word de-fy. But if a

ff *mf*

dare dis-pute our cour-te-ous in-tent, And if our
fight is what the fool-ish fel-low wants, Then he will

de-li-cate at-ten-tions you re-sent, Then we'll simpli-fy the strife And re-
find me in my cus-tom-a-ry haunts. Where the dan-ger is the worst You will

p

rall.

lieve you of your life; For you'll ad - mit that does a-way with ar - gu - ment.
see Bo - ral - do first, Leading his men with shouts and laughter, jeers and taunts.

colla voce.

Allegro moderato.

ff

Slash! Dash! Bang! Tremble be-fore Bo - ral - do!

ff

Slash! Dash! Bang! Fear what he may or shall do! There's a

threat in the flash of his eye; Take care! And there's death in the flash of his

f

Take care!

f

Take care!

f

Bandits.

cresc.
gun; Be-ware! Oh, you wriggle and writhe when you're caught in the snare Of the

f
Be-ware!

f
Be-ware!

f *mf* *cresc.*

1st Verse.
molto rit.
craf-ty and cute Bo - ral - do.

a tempo
ff
Slash! Dash! Bang!

1st Verse.
colla voce. *ff* *p*
Slash! Dash! Bang!

D.S.

2nd Verse.
rit.
craf - - - ty and cute Bo - ral - do.

a tempo
ff
Slash! Dash! Bang!

2nd Verse.
mf *molto rit.* *ff* *a tempo*
Slash! Dash! Bang!

Nº 7º Exit.

Allegro moderato.

Bandits.

Piano.

f

There's a threat in the flash of his

There's a threat in the flash of his

10

eye, Take care! And there's death in the flash of his gun, Be-ware! Oh, you

eye, Take care! And there's death in the flash of his gun, Be-ware! Oh, you

3

dim.

wrig-gle and writhe when you're caught in the snare Of the craf-ty and cute Bo-

dim.

wrig-gle and writhe when you're caught in the snare Of the craf-ty and cute Bo-

dim.

dim.

ral - do. Slash! Dash! Bang! (EXEUNT.)

ral - do. Slash! Dash! Bang!

The first system consists of three staves. The top two staves are vocal parts in treble and bass clefs, both in the key of D major. They sing the lyrics "ral - do. Slash! Dash! Bang!" with a final "(EXEUNT.)" in the bass line. The piano accompaniment is on the bottom staff, featuring chords and melodic lines in both hands.

Dialogue.

molto lento.

p

pp subito.

The second system consists of three staves. The top two staves are vocal parts, both containing whole rests, with the word "Dialogue." written between them. The piano accompaniment is on the bottom staff, starting with a piano (*p*) dynamic and transitioning to pianissimo (*pp subito.*) with a *molto lento.* tempo marking. The music features a melodic line in the right hand and a harmonic line in the left hand.

dim.

pp

rit.

Attacca N°8.

pp

The third system consists of three staves. The top two staves are vocal parts, both containing whole rests. The piano accompaniment is on the bottom staff, featuring a melodic line in the right hand and a harmonic line in the left hand. The dynamics include *dim.* (diminuendo), *pp* (pianissimo), and *rit.* (ritardando). The system concludes with the instruction *Attacca N°8.* and a *pp* dynamic marking.

Nº 8, Quartette.

(Ruyz, Jacinta, Fredegonda & Nicolo.)

Commodo. Ruyz

Voice. *mf* *p* O-pen thy

Piano. *mf* *p*

lat-tice and list to me, Fair lit-tle Span-ish rose.

Ev-er my steps lead me back to thee, Where thy sweet fra-grance

blows. Close by thy side let me speak my vow,

Constant as stars that shine; Lov-ing for - e'er as I

cresc.

(Enter Nicolo.)

love thee now, If I may call you mine.

Nicolo Ruyz Nicolo

Ruyz, my lad, what do you here? I sing to her. Then

un poco più mosso. *dolce.*

mf *p*

cease, I pray! The Queen com-mands your quick re - turn; She

mf

cresc.

leaves - and you - this ve - ry day. What! leave Gra - na - da?

cresc. *f*

Ruyz

Ruyz.
The Queen will leave Gra - na - da?

Nicolo.
p Sad to tell! Joy rings its

Ruyz.
Moderato appassionato.
Now must I speak love's last fare-
knell.

(Calling to Jacinta.)
well. Come, Ja-cin-ta, come! Enter Jacinta.

Nicolo.
Come, Ja-cin-ta, come!

Jacinta.

con passione.

Ne'er did voice so strangely thrill me! — Ne'er did hope with such yearning

Ruyz.

Ne'er did voice so strangely thrill me! — Ne'er did hope with such yearning

Nicolo.

Ne'er did voice so thrill me!

fill me! They seem-eth to speak, with a mean-ing

fill me! They seem-eth to speak, with a mean-ing

Nor with such yearn-ing fill me! They speak with a mean-ing

ff largamente.

true, — Of a sto-ry that's old in a lan-guage new.

true, — Of a sto-ry that's old in a lan-guage new.

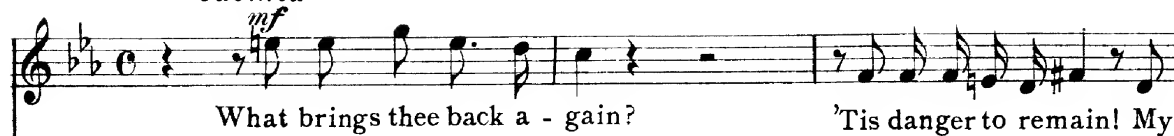
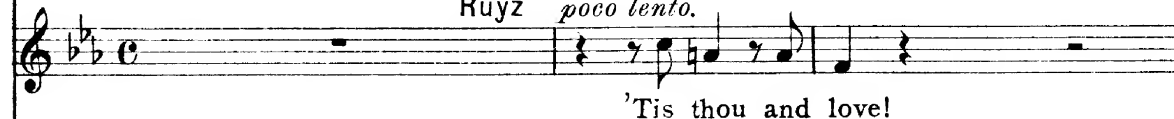
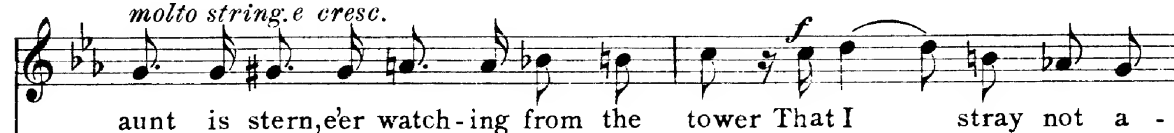
true, — Of a sto-ry that's old in a lan-guage new.

rit. molto.

colla voce.

strepito

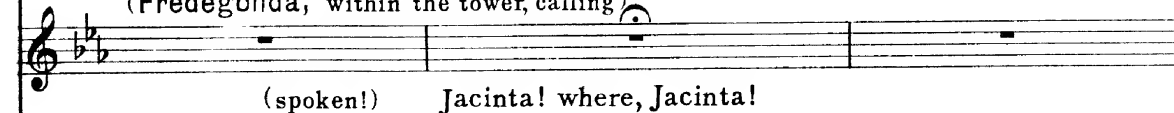
Jacinta

mfRuyz *poco lento.**Recit.**poco lento.**molto string. e cresc.**molto string.**poco rit.*

(frightened)

Allegro agitato alla breve.

(Fredegonda, within the tower, calling)

*Allegro agitato alla breve.*

must a - way! She comes, dear Ruyz, you must a - way!

Ruyz

Not

so! We'll foil her by a lit-tle trick. There's much that I to thee would

cresc.

Jacinta

Yes, good Ni-co-lo,

(sees Nicolo)

say. Ni-co-lo, you shall help de-tain her! Yes, good Ni-co-lo,

p

meno mosso.

you de-tain her!

Ruyz (pleading)

you de-tain her!

Nicolo

Ah, speak to Fred-e-gon-da - (protesting)

Nay, nay! not I!

meno mosso.

That

Jacinta (urging)

poco rit.

Some word of cheer her vir-gin heart may pon-der.

Some word of cheer her vir-gin heart may pon-der. (dolefully)

old she-dra-gon? I must en-ter-tain her? Ah,

fp

f

poco rit.

Ruyz

(spoken) She's here! Can you resist a smile so winning?

Enter Fredegonda

ad lib.

'Twas

must I thus do pen-nance for my sin-ning.

Moderato grazioso.

you who called? I thot' a sau-cy page

Nicolo

Nay, love - ly one, 'Tis

p

p con delicatezza.

Fredegonda

What mean you, holy friar?

I who would engage Your in - most thoughts - That

Dost speak of love - to

thy bright eyes in me queer dreams in - spire.

me?

We all are taught To one an - oth - er love, Oh! precious thought!

f *p*

Oh! precious thought! Oh! precious thought!

We all are taught To one an - oth - er

p

Thy les-sons, fa - ther, let me

love, Oh! precious thought!

più lento

nev - er miss. (Kissing her reluctantly on forehead) (they kiss)

Nicolò da cappella

The church's blessing!

più lento

(ecstatic) *Tempo I.*

Sancti - ty! That kiss! If

p

Come, let us walk a - part-we two a-lone!

Tempo I.

p

thou wilt bless me of-ten, while we're gone. 'Tis sweet to walk a -

'Tis sweet to walk a -

part; so let's be - gone; so let's be - gone, Yes,
 part; so let's be - gone, And save our bless - ings

till we are a - lone. (Exit Nicolo & Fredegonda)
 till a - lone.

dim

dim. *pp*

Amoroso. Jacinta *parlante.*

That word I know not.

Ruyz (to Jacinta) *cresc.*

Now may we speak of love. Hast thou ne'er

L'istesso tempo, ma un poco meno.

p

Jacinta *parlante.* *ten.*

felt it's yearn-ing? Faith, I trow not; Save that when thou did'st go and

con fervore e espressione.

Ruyz

leave me here I wished that thou might'st ev-er lin-ger near. And

poco rit.

I, e'er faith-ful, at thy side would stay, And love but thee, for-ev-er

poco rit.

Jacinta *amabile.*

and a day. Ev-er a-bide Close by my side, Learn-ing love's magic-al

and a day. Ev-er a-bide Close by my side, Learn-ing love's magic-al

amabile.

p

This system contains the first four measures of the song. It features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: 'and a day. Ev-er a-bide Close by my side, Learn-ing love's magic-al'. The piano part includes a dynamic marking of *p* (piano) in the third measure.

les - son. Just you and I, No one to spy, When we speak tender con-

les son. Just you and I, No one to spy, When we speak tender con-

This system contains measures 5 through 8. The vocal melody continues with the lyrics: 'les - son. Just you and I, No one to spy, When we speak tender con-'. The piano accompaniment continues with the same melodic and harmonic patterns.

fes - sion. Where e'er I be, Think thou of me,

fes - sion. Where e'er I be, Think thou of me,

This system contains the final three measures of the song (measures 9-11). The vocal melody concludes with the lyrics: 'fes - sion. Where e'er I be, Think thou of me,'. The piano accompaniment provides a final harmonic support.

riten.
pp

While all my thoughts fly to reach you. Sto-ry that's old, —

While all my thoughts fly to reach you.

riten.
pp

a tempo

Sweet tale of love I would teach you.

Ma-ny times told — Sweet tale of love I would teach you.

a tempo
rit.

Nicolo (off stage, to Fredegonda.)
con molto sentimento.

Ev-er a-bide Close by my side, Learning love's ma-gic - al

mp

Ruyz
p

List-en to Ni-co-lo!

les - son. Just you and I, No one to spy,

Jacinta
p
 He must in earnest be! Listen to
 When we speak ten-der con - fes - sion. Where 'er I be

him! Listen to him! Men ail de - ceiv - ers ev - er.
 Think thou of me, While all my thoughts fly to reach you.

pp riten.
 Sto-ry that's old. (Enter Nicolo and Fredegonda in such a way as not to see Jacinta and Ruyz.)
 Ruyz
pp riten. Ma - ny times told. *a tempo*
 Sto-ry that's old, Ma - ny times told, Sweet tale of love I would
riten. *pp* *a tempo*

Jacinta

poco più mosso.

Glad-ly I'll learn it from such as thou;
Fredegonda
Glad-ly I'll learn it from thou;
teach you.

poco più mosso.
mf

Ruyz.

Teach me its mean - ing; teach me it now. All it's de - light and
Nicolò
Teach me its mean - ing sir, now. All it's de -

poco più mosso.
mf

all of it's bliss Speak in the joy of loves first
light, all it's bliss Speak in the joy of loves first

cresc.

(Ruyz and Nicolo kiss Jacinta and
Fredegonda with a resounding smack,
each woman hears the noise by the other pair.) *pp* (With hushed voices.)

Jacinta. (Kiss) Hark, the ec - ho!

kiss. (Kiss) Hark, the ec - ho!

Fredegonda. (Kiss) Hark, the ec - ho!

kiss. (Kiss) Hark, the ec - ho!

The piano accompaniment consists of two staves. The right hand features a melodic line with a forte (*f*) dynamic at the beginning and a piano (*p*) dynamic later. The left hand provides a harmonic accompaniment.

(Kiss) Un-doubted-ly an ec - ho! (Kiss) My

(Kiss) Un-doubted-ly an ec - ho! (Kiss)

(Kiss) Un-doubted-ly an ec - ho! (Kiss) No!

(Kiss) Un-doubted-ly an ec - ho! (Kiss)

The piano accompaniment continues with two staves. The right hand has a melodic line with a piano (*p*) dynamic and a forte (*ff*) dynamic. The left hand provides a harmonic accompaniment.

Ruyz (seriously)

aunt, dear Ruyz! I faint! list she may see! Fear
Nicolò (with

Some one list-en-ing! Pray, who may it be? Fear
Moderato

f agitato *mf con*

not! while I am near thy side I'll guard thee safe from jeal-ous
exaggerated sentiment)

not! while I am near thy side I'll guard thee safe from jeal-ous
sentimentale

passione

Red. * Red. * Red. *

eyes, My beauteous flower, my joy and pride; Oh,

eyes, My beauteous flower, my joy and pride; Oh,

p

Jacinta

Wilt promise me, let

Ruyz

radiant gem! O, gold - en prize! I'll promise thee, let

Fredegonda

Wilt promise me, let

Nicolo

radiant gem! O, gold - en prize! I'll promise thee

Allegro.

come what may, To love for-ev-er and a day. —

come what may, To love for-ev-er and a day. —

come what may, To love for-ev-er and a day. —

let come what may, For a day. —

Allegro.

pp

f

p

Love nev-er lasts but a day, they say; Love nev-er lasts but a

p

Love nev-er lasts but a day, they say; Love nev-er lasts but a

p

Love nev-er lasts but a day, they say; Love nev-er lasts but a

p

Love nev-er lasts but a day, they say; Love nev-er lasts but a

stacc.

p

day. That is the man of it, That is his plan of it,

day. That is the man of it, That is his plan of it,

day. That is the man of it, That is his plan of it,

day. That is the man of it, That is his plan of it,

That is the us - ual way. ——— Yet, there is some-thing with -

That is the us - ual way. ——— Yet, there is some-thing with -

That is the us - ual way. ——— Yet, there is some-thing with -

That is the us - ual way. ——— Yet, there is some-thing with -

in my heart Tells me thou wilt be true; ——— And tho' together or

in my heart Tells me thou wilt be true; ——— And tho'

in my heart Tells me thou wilt be true; ——— And tho' together or

in my heart Tells me thou wilt be true; ———

far a - part, And tho' to - geth - er or far a - part,

far a - part, And tho' far a - part,

far a - part, And tho' to - geth - er or far a - part,

And tho' to - geth - er or far a - part, Faith - ful I'll wait for

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'far a - part, And tho' to - geth - er or far a - part,'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

And tho' togeth - er or far a - part, Faith - ful I'll wait for you. —

And tho' togeth - er or far a - part, Faith - ful I'll wait for you. —

And tho' togeth - er or far a - part, Faith - ful I'll wait for you. —

you. And tho' far a - part, Faith - ful I'll wait for you. —

The second system continues the vocal melody and piano accompaniment. The vocal parts repeat the phrase 'And tho' togeth - er or far a - part, Faith - ful I'll wait for you.' with varying melodic lines. The piano accompaniment supports the vocalists with sustained chords and rhythmic patterns.

And tho' to - geth - er or far a - part, Ah! —

And tho' to - geth - er or far a - part, Faith - ful, I'll wait for

And tho' to - geth - er or far a - part, Faith - ful, I'll wait for

And tho' to - geth - er or far a - part,

The third system concludes the piece. It features a dramatic 'Ah!' in the vocal parts, marked with a forte (*ff*) dynamic. The piano accompaniment includes a prominent, sustained chord in the right hand and a rhythmic bass line in the left hand, creating a powerful emotional impact.

poco lento

ff. pp.

Love never lasts but a day, they say.

you *poco lento* Love never lasts but a day, they say.

you *f ad lib.* Love never lasts but a day, they say.

pp.

Love never lasts but a day, ————— they say.

poco lento

f

Vivo.

ff.

The musical score is written for four voices and piano. The key signature has one sharp (F#), and the time signature is 4/4. The piece begins with a vocal melody in the first staff, marked 'poco lento' and 'ff. pp.'. The lyrics 'Love never lasts but a day, they say.' are sung by all four voices. The piano accompaniment enters in the fifth staff, marked 'poco lento' and 'f'. The tempo changes to 'Vivo' in the sixth staff, marked 'f'. The piece concludes with a final chord marked 'ff'.

Nº 9. Finale, Act 1.

Allegro marziale.

Piano.

pppp

ppp

cresc. poco a poco

cresc. poco a poco
pp

The musical score is written for piano and consists of five systems. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro marziale.' and the instrument is 'Piano.' The first system begins with a very soft dynamic (*pppp*) in the bass and a soft dynamic (*ppp*) in the treble. The second system continues the melody and accompaniment. The third system features a crescendo marking 'cresc. poco a poco'. The fourth system includes triplets in both hands and another crescendo marking. The fifth system concludes the passage with sustained chords in the bass and a melodic line in the treble.

cresc.

Tenor. *p*
Guard.
Bass. *p*

We'll stand for glo - ry, King, and fa-therland, And

We'll stand for glo - ry, King, and fa-therland, And

mf

when its foes press hard on ei - ther hand We'll fight, Day or

when its foes press hard on ei - ther hand We'll fight, Day or

night, For there's might In the right, And there's hon-or for the true and for the

night, For there's might In the right, And there's hon-or for the true and for the

brave. With fierce at - tack their col - umns shattering, We

brave. With fierce at - tack their col - umns shattering, We

laugh to send the foe - men scatter-ing, And hap-py are we When

laugh to send the foe - men scatter-ing, And hap-py are we When

And.

proud - ly we see The ban - ner of vic - to - ry wave.

proud - ly we see The ban - ner of vic - to - ry wave.

Allegretto. Pepita. *tempo rubato* *ten.*

We must con-fess your un-i-form Has

poco accel. *a tempo* *ten.*

car-ried all our hearts by storm; So, with car-ess-es

poco accel. Captin of the Guard. *tempo guisto*

sweet and warm, We beg you not to go. We're bound to tell you

Girls. Don't go!

that we'd find Our great-est joy to wait be-hind; But

as the Queen's not of our mind It's clear that we must go.

Guard.
Must go!

Pepita.
Queen - ly no - tions are to dras - tic; Tak - ing you makes

Captain.
part - ing hard - er. So we'll skip a light fan - tas - tic

Allegro vivo.
As good bye to old Gra - na - da.

ff

Chorus.

Then let laugh-ter ring out As we mer-ri - ly flout Ev'-ry
Then let laugh-ter ring out As we mer-ri - ly flout Ev'-ry
Ring out We flout

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts enter with the lyrics "Then let laugh-ter ring out As we mer-ri - ly flout Ev'-ry". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

care that our jol-li - ty bars, For fun nev - er
care that our jol-li - ty bars, For fun nev - er
Jol - li - ty bars.

The second system continues the vocal and piano parts. The vocal lines have a melodic contour that rises and then falls, with a long note on "bars,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

tires When Ve - nus as - pires To kin - dle the fires of
tires When Ve - nus as - pires To kin - dle the fires of
Ne'er tires As-pires

The third system shows the vocal parts continuing with the lyrics "tires When Ve - nus as - pires To kin - dle the fires of". The piano accompaniment maintains its rhythmic pattern, supporting the vocal melody.

Ne'er tires As-pires

The fourth system concludes the page with the vocal parts holding their notes and the piano accompaniment providing a final harmonic support.

Mars. There's noth-ing so calms An-y sol-dier's a -

Mars. There's noth-ing so calms An-y sol-dier's a -

Fires of Mars. There's noth-ing so calms An-y sol-dier's a -

larms As a girl in his arms, Oh, it's bliss! When she

larms As a girl in his arms, Oh, it's bliss! When she

larms As a girl in his arms, Oh, it's bliss! When she

pran-ces and dan-ces He ten-der-ly fan-cies Her in-no-cent

pran-ces and dan-ces He ten-der-ly fan-cies Her in-no-cent

pran-ces and dan-ces He ten-der-ly fan-cies Her in-no-cent

glan-ces In - vite his ad - van-ces To ar - dent ro - man-ces. In

glan-ces In - vite his ad - van-ces To ar - dent ro - man-ces. In

glan-ces In - vite his ad - van-ces To ar - dent ro - man-ces. In

these cir-cum - stan-ces The ten - to - one chance is_ they kiss! Then let

these cir-cum - stan-ces The ten - to - one chance is_ they kiss! Then let

these cir-cum - stan-ces The ten - to - one chance is_ they kiss! Then let

laughter ring out As we mer-ri - ly flout Ev'-ry care that our

laughter ring out As we mer-ri - ly flout Ev'-ry care that our

laughter ring out As we mer-ri - ly flout Ev'-ry care that our

jol - li - ty bars, For fun nev - er tires When

jol - li - ty bars For fun nev - er tires When

jol - li - ty bars, For fun nev - er tires When

Ven-us as - pires To kin-dle the fires of Mars.

Ven-us as - pires To kin-dle the fires of Mars.

Ven-us as - pires To kin-dle the fires of Mars.

Enter Ruyz and Jacinta.

RUYZ.

How can I leave thee now, sweet rose?

Andantino

p

pp

How can I say good - bye? Fairest flower that in Love's garden grows,

Jacinta.
più anima

Bloom in my heart for aye! What is there left me, Sunshine be-reft me,

p più anima

poco più lento

When thou art gone a - way? Why speak fond vows to me?

poco più lento

Why whisper love to me? Love that could last but a day.

rit.

Jacinta.
a tempo.

Yet there is some-thing with-in my heart Tells me thou wilt be
Ruyz.

Yet there is some-thing with-in my heart Tells me thou wilt be

pp sotto voce.
Some - thing tells me she will be

pp sotto voce.
Some - thing tells me he will be

pp sotto voce.
Some - thing tells me he will be

a tempo.

CHORUS.

molto rit. *sotto voce.*
true. Be we to- geth-er or worlds a part,

sotto voce.
true. Be we to- geth-er or worlds a part,

molto rit.
true.

true.

true.

molto rit. *pp*

Yes, faith-ful, faith-ful I'll wait for

Yes, faith-ful, faith-ful I'll wait for

risoluto
Faith-ful she'll wait for you. Faith-ful she'll wait for

Faith-ful he'll wait for you. Yes, he'll wait for

Faith-ful he'll wait for you. Faith-ful for

frisoluto.
pp *rit.*

Enter Fredegonda and Nicolo.

The former astounded to see Jacinta in Ruyz's arms.

you. *RECIT.*
Fredegonda.

you. Can I believe my eyes? Jacinta

(Tableau.)

you.

you.

you.

pp morendo *Recit.*
f

Ruyz.

Senor-a, let me not dis - semble: Since
tremble! And you, sir! The truth!

sec.

f *p*

Moderato grazioso.

first my falcon led me to yon tower, I've been the slave of Love's enchanting
What! yonder tower?

Moderato grazioso.

Fl.

Jacinta.

Be - lov - ed, my heart breaks to part from
power. Be - lov - ed, my heart breaks to part from
A lov - ers' bower?

Fl.

cresc. *dim.*

thee, Thou all of joy, thou more than life, to me!

thee, Thou all of joy, thou more than life, to me!

ff

I'll stop this!

cresc. *fz* *p*

JACINTA. (Imploringly.)

Ah, no!

(Enraged.)

meno f ma cresc sempre.

Senori-ta, to your weaving! This minute! Senor-i - ta, to your

cresc. e accel sempre.

Ah, no! Ah, no!

weaving! And you!— tempt not my rose with your de - ceiving!

NICOLO. (Holding Fredegonda back.)

lento

Nay, fret them not; and spare your tongue. Smile on them when Love's dream is

lento. *f* *dim.* *pp*

Moderato molto.

Jacinta.

p
For, all too soon joy turns to sor-row; Love

Ruyz.

p
For, all too soon joy turns to sor-row; Love

Fredegonda.

p
For, all too soon joy turns to sor-row; Love

Nicolo.

p
For, all too soon joy turns to sor-row; Love

young.

Moderato molto.

pp

lives to-day and dies to-mor-row. Thou more than hope and life to me, My

lives to-day and dies to-mor-row. Thou more than hope and life to me, My

lives to-day and dies to-mor-row. Thou more than hope and life to me, My

lives to-day and dies to-mor-row. Thou more than hope and life to me, My

poor heart breaks to part from thee. Yes, all too soon joy turns to sor-row; Love

poor heart breaks to part from thee. Yes, all too soon joy turns to sor-row; Love

poor heart breaks to part from thee. Yes, all too soon joy turns to sor-row; Love

poor heart breaks to part from thee. For all too soon joy turns to sor-row; Love

Chorus. Yes, all too soon joy turns to sor-row; Love

Yes, all too soon joy turns to sor-row; Love

Yes, all too soon joy turns to sor-row; Love

Yes, all too soon joy turns to sor-row; Love

p *poco rit.*

lives to-day and dies to-morrow. Fare-well, my soul! Thy tears are burning. Wait,

p

lives to-day and dies to-morrow. Fare-well, my soul! Thy tears are burning. Wait,

p

lives to-day and dies to-morrow. Fare-well, my soul! Thy tears are burning. Wait,

p

lives to-day and dies to-morrow. Fare-well, my soul! Thy tears are burning. Wait,

lives to-day and dies to-morrow.

lives to-day and dies to-morrow.

lives to-day and dies to-morrow.

lives to-day and dies to-morrow.

pp *poco rit.*

rit.
and be true, till my re-turning. Fare - well. ———

rit.
and be true, till my re-turning. Fare - well. ——— *Ruyz exit (hurriedly)*

rit.
and be true, till my re-turning. Fare - well. ———

rit.
and be true, till my re-turning. Fare - well. ———

p dolce.
poco rit.

JACINTA. (Bursts into tears and throws herself into Fredegonda's arms.)
(Sobbing.)

Ay de mi! Ay de mi! He's gone! Ah, bitter fate!

RECIT.
Loud shouts of "The King!" "The King!" heard off stage.
Fred.
The King!

RECIT.
pp
Allegro vivace.

Fredegonda, (greatly alarmed for the safety of Jacinta, tries to hurry

(Shouts off stage.) The King! Come, quick-ly, come! Nicolo.

The King draws

Violin.

her into the tower.)

Come, quickly, come! Ca - ram - ba!

near! His glance we fear! So haste, my

Fredegonda. Spoken.

dear! Too late!

ff 3 Vi - va el Rey! Enter King, Boraldo
Peregil and Friars.

ff 3 Vi - va el Rey!

ff 3 Vi - va el Rey!

ff con fuoco. molto string. fff

led. *

Andante con solennità.

p

Friars.
(Bandits.)

Sol - emn - ly our beads we tell, Prayerful - ly we roam

Sol - emn - ly our beads we tell, Prayerful - ly we roam

Andante con solennità.

Borardo.

These

Forth from our mo - nas - tic cell, From our cloistered home.

Forth from our mo - nas - tic cell, From our cloistered home.

RECIT.

documents a - wait your Royal name. Pray sign them, for the pardon of Bo-

RECIT.

p

King (Still weak from fright) (Signs.)

I sign them; so!

(Placing documents before King.)

al - do. Also these

p *molto.* *f* *pp* *p*

(Signs.)

It's done

pass-ports, safe to guard his jour-ney.

molto. *f* *pp*

Moderato. (With great sentiment.-Burlesque.)

Now go! The hour is come to say good-bye; I'm

The hour is come to say good-bye; I'm

Moderato.

con sentimento

con passione.

aw-ful-ly glad to have met— you. I'll promise you, un - -

aw-ful-ly glad to have met— you. I'll promise you, un - -

falsetto with great emotion.

King. *pp*

till I die, To nev-er, no, nev-er, for - get _____

Peregil (To Nicolo.) *pp sotto voce.*

To nev-er, no, nev-er, for - get _____

Nicolo. *pp sotto voce.*

no, nev-er, for - get _____

Borardo. *pp sotto voce.*

till I die, To nev-er, no, nev-er, for - get

Andante con solennità.

you.

you.

you.

you.

Borardo takes affectionate leave of King,
as Bandits Exeunt very sanctimoniously.

Bandits.

Where, when wea-ry trav'-ler fare, Oft we bid him stay;

Where, when wea-ry trav'-ler fare, Oft we bid him stay;

Andante con solennità.

dim. **Maestoso.**

Where we all his bur-dens share, Ere he goes his way.

dim. **Maestoso.**

Where we all his bur-dens share, Ere he goes his way.

dim. **ben marcato.** *ff* **3**

As Boraldo reaches centre of steps, at back, he suddenly throws off his disguise, laughs boisterously in derision, and sings:- **Allegro mod^{to}.** *ff* (defiantly.)

stringendo. *molto* *ff* *riten.* **Slash! Dash!**

Bang! Tremble be-fore Bo - ral - do! Slash! Dash!

p *f*

Bang! Fear what he may or shall do! There's a threat in the flash of his

p *f* **3**

eye; Take care! And there's death in the flash of his gun; Be-ware! Oh, you

Chorus.

Take care! Be-ware!

Take care! Be-ware!

Take care! Be-ware!

cresc. *ff* *poco rit.*

wriggle and writhe when you're caught in the snare Of the crafty and cute Bo - ral -

cresc. *colla voce.*

Exit, laughing derisively.

Borardo. *do.*

Jacinta. *f* Bo-ral - do! Bo-ral -

Pepita. *f* Bo-ral - do! Bo-ral -

Fredegonda. *f* Bo-ral - do! Bo-ral - do! The

Captain. *f* Bo-ral - do! Bo-ral -

Peregil. *f* Bo-ral - do! Bo-ral -

Nicolo. *f* Bo-ral - do! Bo-ral -

Chorus. *(In consternation.)*
f Bo-ral - do! Bo-ral - do! The
f Bo-ral - do! Bo-ral - do! The
f Bo-ral - do! Bo-ral - do! The

Piano. *con fuoco*
ff

do! The ban-dit chief! Oh! Bo-ral - do! Bo-ral -

do! The ban-dit chief! Oh! Bo-ral - do! Bo-ral -

ban - dit chief! His pres - ence here de -

do! The ban-dit chief! Oh! Bo-ral - do! Bo-ral -

do! The ban-dit chief! Oh! Bo-ral - do! Bo-ral -

do! The ban-dit chief! Oh! Bo-ral - do! Bo-ral -

ban - dit chief! His pres - ence here de -

ban - dit chief! His pres - ence here de -

ban - dit chief! His pres - ence here de -

The score includes a piano accompaniment at the bottom, featuring a complex melodic line in the right hand and a supporting bass line in the left hand, with various chords and arpeggios.

do! The bandit chief! Oh, oh!

do! The bandit chief! Oh, oh!

fies be - lief! Oh, oh!

do! The bandit chief! Oh, oh!

do! The bandit chief! Oh, oh!

King. (Very brave.)

Summon the Guard! Command the Queen to wait!

do! The bandit chief! Oh, oh!

fies be - lief. Oh, oh!

fies be - lief. Oh, oh!

fies be - lief. Oh, oh!

ff

p

Peregil *cresc.*
 We must pursue him, ere it be too late! We must pursue him, ere it

Nicolo
 We must pursue him, ere it be too late! We must pursue him, ere it

p
 We must pursue, We must pur - sue!

p
 We must pur - sue!

p
 We must pur - sue!

cresc. *sempre.*

be too late! And Your Majes - ty shall lead us! *ff*

be too late! And Your Majes - ty shall lead us! *ff*

cresc. We must pursue, We must pur - sue! And Your Majes - ty shall lead us! *ff*

cresc. We must pur - sue! And Your Majes - ty shall lead us! *ff*

cresc. We must pur - sue! And Your Majes - ty shall lead us! *ff*

cresc. molto.

ad lib.
King. (Aghast at
the proposition.) Spoken.

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Hunt Boral-do? No! No! No!

Peregil. (aside to the King)
The ve-ry thing you must and shall do! He'll

Nicolò.
The ve-ry thing you must and shall do! He'll

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a forte (*f*) dynamic and a half note G4. The bass staff begins with a half note G2. Both staves have a fermata over the first measure. The piano part continues with a series of eighth and sixteenth notes, with a piano (*p*) dynamic marking in the second measure.

ff (Bravely.)
Good! then I will pur-

have an hou-r's start, so need not fear him.

have an hou-r's start, so need not fear him.

The piano accompaniment continues with a treble and bass staff. The treble staff has a key signature of two sharps and a 6/8 time signature. It begins with a half note G4. The bass staff begins with a half note G2. Both staves have a fermata over the first measure. The piano part continues with a series of eighth and sixteenth notes, with a piano (*p*) dynamic marking in the second measure.

pp (Aside.)
sue, but not too near him.

f At-tention all! Your brave King would address you. At -

palante. At-tention all! Your brave King would address you.

The piano accompaniment continues with a treble and bass staff. The treble staff has a key signature of two sharps and a 6/8 time signature. It begins with a half note G4. The bass staff begins with a half note G2. Both staves have a fermata over the first measure. The piano part continues with a series of eighth and sixteenth notes, with a piano (*p*) dynamic marking in the second measure.

ten - tion all! Your brave King doth ad - dress you: Come,
Moderato.

fol-low me to bold Bo-ral-do's lair. My cour-age will not down, so do I

press you! We'll take him by sur - prise and slay him

there. We'll take him by surprise and slay him there.

Allegro marziale.

Drums.

Jacinta. *ff*

Fall in! Fall in! March to the fray!

Chorus.

f Fall in! Fall

f Fall in! Fall

f Fall in! Fall

f Fall in! Fall

f

cresc. sempre.

Jacinta.

Fall in! Fall in! Let trumpets play!

Pepita. *f*

March to the fray! Let

Fredegonda. *f*

March to the fray! Let

Captain. *f*

March to the fray! Let

Peregil. *f*

March to the fray! Let

Nicolo. *f*

March to the fray! Let

in! *f* Fall in! Fall

in! *f* Fall in! Fall

in! *f* Fall in! Fall

Piano. *f*

Hur - rah! Hur -

trum - pets play! Let ban - ners fly And

trum - pets play! Let ban - ners fly And

trum - pets play! Let ban - ners fly And

trum - pets play! Let ban - ners fly And

trum - pets play! Let ban - ners fly And

in! Let ban - ners fly, Let ban - ners fly And

in! Let ban - ners fly, Let ban - ners fly And

in! Let ban - ners fly, Let ban - ners fly And

f

rah! march a - way!

trum - pets play! Come, march a - way!

trum - pets play! Come, march a - way!

King.

For-ward march!

trum - pets play! Come, march a - way!

trum - pets play! Come, march a - way!

trum - pets play! Come, march a - way!

trum - pets play! Come, march a - way!

trum - pets play! Come, march a - way!

trum - pets play! Come, march a - way!

trum - pets play! Come, march a - way!

Ped.

*

Sol - diers, see _____ the ban-ner wav - ing proud - ly

Sol - diers, see _____ the ban-ner wav - ing proud - ly o'er us!

Sol - diers, see _____ the ban-ner wav - ing proud - ly o'er us!

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Sol - diers, see _____ the ban-ner wav - ing proud - ly" for the Soprano and Alto parts, and "Sol - diers, see _____ the ban-ner wav - ing proud - ly o'er us!" for the Bass part. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ral - ly round _____ the stan-dard! Join the bat - tle

Ral - ly round _____ the stan-dard! Join the bat - tle chor-us!

Ral - ly round _____ the stan-dard! Join the bat - tle chor-us!

The second system of the musical score continues with the same three vocal staves and piano accompaniment. The lyrics are: "Ral - ly round _____ the stan-dard! Join the bat - tle" for the Soprano and Alto parts, and "Ral - ly round _____ the stan-dard! Join the bat - tle chor-us!" for the Bass part. The piano accompaniment maintains the same rhythmic pattern.

Nev - er know _____ sur - ren-der While 'tis there _____ be - fore us!

Nev - er know _____ sur - ren-der While 'tis there _____ be - fore us!

Nev - er know _____ sur - ren-der While 'tis there _____ be - fore us!

The third system of the musical score concludes with the same three vocal staves and piano accompaniment. The lyrics are: "Nev - er know _____ sur - ren-der While 'tis there _____ be - fore us!" for all three vocal parts. The piano accompaniment continues with the same rhythmic pattern.

On to the fray! This is the day! A-way!

On to the fray! This is the day! A-way!

On to the fray! This is the day! A-way!

And. *

Soprano. While we're battling, Drums are ratt-ling—Br - r - r - r rum, tum!

Alto. Batt - ling, Ratt - ling—Br - r - r - r rum, tum!

Tenor. While we're battling, Drums are ratt-ling—Br - r - r - r rum, tum!

Bass. Batt - ling, Ratt - ling—Br - r - r - r rum, tum!

Foes re-treat-ing To their beat-ing—Br - r - r - r rum, tum!

'Treat - ing Beat - ing, — Br - r - r - r rum, tum!

Foes re-treat-ing To their beat-ing—Br - r - r - r rum, tum!

'Treat - ing Beat - ing, — Br - r - r - r rum, tum!

Charg-ers bounding To their sounding— Br - r - r - r rum, tum! The

Bound - - ing, Sound - - ing— Br - r - r - r rum, tum! The

Charg-ers bounding To their sounding— Br - r - r - r rum, tum! The

Bound - - ing, Sound - - ing— Br - r - r - r rum, tum! The

trum - pets play, The bu - gles bray; We march, we march a - way! Then *ff*

trum - pets play, The bu - gles bray; We march, we march a - way! Then *ff*

trum - pets play, The bu - gles bray; March, we march a - way! Then *ff*

trum - pets play, The bu - gles bray; March, we march a - way! Then *ff*

f *ff*

let the horse - men dash! Hé! The sa-bres slash! Hé!

let the horse - men dash! Hé! The sa-bres slash! Hé!

let the horse - men dash! Hé! The sa-bres slash! Hé!

The muskets flash! Hé! It's on-ward! Let the can - non

The muskets flash! Hé! It's on-ward! Let the can - non

The muskets flash! Hé! It's on-ward! Let the can - non

crash! Hé! For there is mu-sic in the bat-tle's din and roar.

crash! Hé! For there is mu-sic in the bat-tle's din and roar.

crash! Hé! For there is mu-sic in the bat-tle's din and roar.

ff

Red. *

TUTTI. (Chorus and Principals.)

Maestoso.

We'll stand for glo - ry, King and fa - ther-land, And
 We'll stand for glo - ry, King and fa - ther-land, And
 We'll stand for glo - ry, King and fa - ther-land, And

Maestoso.

when it's foes press hard or ei - ther hand We'll fight, Day or
 when it's foes press hard or ei - ther hand We'll fight, Day or
 when it's foes press hard or ei - ther hand We'll fight, Day or

night, For there's might In the right; And there's hon - or for the
 night, For there's might In the right; And there's hon - or for the
 night, For there's might In the right; And there's hon - or for the

true and for the brave. With fierce at - tack their

true and for the brave. With fierce at - tack their

true and for the brave. With fierce at - tack their

con tutta la forza.

col - umns shat - ter - ing, We laugh to send the

col - umns shat - ter - ing, We laugh to send the

col - umns shat - ter - ing, We laugh to send the

foe - - men scat - ter - ing. And hap - py are we When

foe - - men scat - ter - ing. And hap - py are we When

foe - - men scat - ter - ing. And hap - py are we When

Ped. *

meno f

Jacinta. proudly we see, When proudly we see, when proudly, proudly,

meno f

Pepita. proudly we see, When proudly we see, when proudly, proudly,

meno f

Fredegonda. proudly we see, When proudly we see, when proud - ly

meno f

Captain. proudly we see, When proudly we see, when proud - ly

meno f

Peregil. proudly we see, When proudly we see when proud - ly

meno f

King. proudly we see, When proudly we see when proud - ly

meno f

Nicolo. proud - ly, proud - ly, Proud - ly

meno f, *cresc. sempre.* When proudly, proudly,

meno f

Chorus. proudly we see, When proudly we see, When proud - ly

meno f

proudly we see, When proudly we see, When proud - ly

proud - ly, When proud - ly, Proud - ly

meno f, *cresc. sempre.*

Piano.

(CURTAIN.)

(CURTAIN.)
 proudly we see The banner of vic - tory wave.
 proudly we see The banner of vic - tory wave.
 we see The banner of vic - tory wave.
 we see The banner of vic - tory wave.
 we see The banner of vic - tory wave.
 we see The banner of vic - tory wave.
 we proudly see see The banner of vic - tory wave.
 we see The banner of vic - tory wave.
 we see The banner of vic - tory wave.
 we see vic - tory wave.
 Red.

Act II.

Nº 10, Introduction and Song

Andante con espressione.

Piano.

con passione

pp subito

fp

Red. *

meno p

cresc.

Red. *

f accel e cresc.

ff largamente assai

Red. *

molto rit.

a tempo.

p

Adagio.

pp sotto voce.

ppp

attacca.

"The Vagrant Stream"

(Jacinta.)

SCENE 1.

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Andante con moto.

Jacinta.

Piano.

mf

ten.

ten.

dim.

poco rit. *a tempo*

What is the love of rest-less, roving man! In

pp rit. *p* *colla voce.*

ten.

his fond vows is there one germ of truth, One loy - al word that

ten.

deciso

blushing sweet-ness can, All trusting, cherish in her vir - gin youth? The

ten. (port.)

love of man! an i - dle va - grant stream, Kissing each bank-born flow - 'ret,

ten. *p*

in whose ears It whis-pers, dally - ing, hopes of love's fair dream, Then

p

wanderson — and leaves them, leaves them all in tears.

Ah, va - grant stream, so

p

Ped. *

prof-li-gate in love, Flow back, re - viv-ing, with thy kiss di-vine! Thy

ten.

myr-tle fad - eth on the banks a-bove, And droops, with sad-ness drear, thine

eg - lan-tine; And, last to fal - ter, thine e'er-faith-ful rose, That

ten. bloomed till heart - stem breaks with bit-ter sigh. Could'st thou but see her *ten.*

trembling petals close Ere life shall wither, and her

sweetness, sweet-ness die.

No 11a Scene of the Apparition.

(Jacinta and Zorahayda)

Andante affettuoso. Jacinta (alone)

Voice. *p* Sad and lone-ly my heart eer sighs,

Piano. *p espress* *pp semplice*

While tears spring to my melt-ing eyes; Tears for the love un-re-qui-ted,

Tears for the hopes that are blight-ed; Tears all bit-ter and vain That

cresc.

love cometh not a-gain, That love bringeth on-ly

f *p* *pp subito* *poco rit.*

f *pp subito* *poco rit.*

Red. *

con sentimento
p

pain. Who has not loved can nev-er know The anguish of its

con sentimento

tears that flow. Who has not loved can nev-er know The anguish of its tears that

allargando

allargando

♩ = 60.
flow.

♩ = 60. (A clock in a distant watch-tower of the Alhambra strikes midnight.)

sostenuto *p*

SPECTRE-CHORUS OF MOORISH SPIRITS.

Tenors

Basses

cresc. *3* *p*

Andante misterioso.

cresc. *3* *p*

When, from se-cret crypt and door,

walls, _____

When, from se-cret crypt and door,

fp

Ad. *

Wan-der forth, for - ev - er - more, Ghosts of bat - tle - haun - ted Moor

Wan-der forth, for - ev - er - more, Ghosts of bat - tle - haun - ted Moor

Thro' Al-ham - bra's halls _____

Thro' Al-ham - bra's halls _____

pp

poco marcato

pp

Ad. *

pp

Phan-tom train of Zo - ra - hay-da, Spec - tre - princess, Zo - ra - hay-da.

pp

Phan-tom train of Zo - ra - hay-da, Spec - tre - princess, Zo - ra - hay-da.

(Oboe and Fagotto)

p

3

pp

6

6

6

6

Mos - lem bands of mys - tic power Hold en - chantment in this Tower

Mos - lem bands of mys - tic power Hold en - chantment in this Tower

3

6

6

6

6

cresc.

string

poco

a

With the soul of Zo - ra - hay-da, Gen - tle, beauteous Zo-ra - hay-da.

With the soul of Zo - ra - hay-da, Gen - tle, beauteous Zo-ra - hay-da.

3

3

poco

poco

poco

poco

Zo - ra - hayda! Zo - ra - hayda!
 Zo - ra - hayda! Zo - ra - hayda!

The first system consists of four staves. The top two staves are vocal parts (soprano and bass) with lyrics. The bottom two staves are piano accompaniment, featuring a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes.

(The spirit of Zorahayda rises from the fountain.)

The second system consists of two staves of piano accompaniment. It continues the complex rhythmic pattern from the first system, with many beamed notes and dynamic markings.

8

The third system consists of two staves of piano accompaniment. It continues the complex rhythmic pattern, with a repeat sign at the beginning and a double bar line followed by a 12-measure rest in the final measure of each staff.

Andante. Jacinta, (trembling with awe.)

The spi-rit of the foun - tain!

8

fff tremolo

The fourth system consists of two staves. The top staff is for Jacinta, with lyrics and a melodic line. The bottom staff is piano accompaniment, starting with a tremolo effect marked *fff tremolo* and then continuing with a melodic line. There is a repeat sign and a double bar line in the middle of the system.

The Moorish Prin-cess! *loco* Zo - ra-hay - da!

Zorahayda (spoken)

Yes, Zorahayda. I loved a Spanish cavalier, your ances-
tor. But I was weak, and feared to fly with him from this tower. Wherefore

pp tremolo

my spirit remains enchanted in this Fountain, 'till some pure Chris-
tian break the magic spell. *molto espress.*

p

Jacinta (weeping, her tears falling into the fountain.) *pp* Zorahayda

Ay de mi! Ay de mi! Why

ppp p *pp p* *ritenuto.*

parlante.

weep thou, daughter of Mor-tal - i-ty? Thy tears my Fountain trouble, and thy sighs Dis-

Jacinta

turb the qui-et watches of the night. I weep 'cause of the faithlessness of

poco rit.

Zorahayda

man. Take comfort, child; Thy sorrows yet may end.

Jacinta

Fair Zo-ra-hayda!

Jacinta

Spir-it of the Fount! So pale, so sad; so

mf *dim. sempre*

beautiful, so kind! Why comesthy troubled soul to earth a - gain?

rit.

Song of the Fountain Spirit.

Zorahayda

A Moor-ish princess left, like thee, a-lone By Chris-tian knight, thy
Andante moderato.

p

poco rit. *a tempo.*

kinsman, whom I loved, Who would have borne me to his church and home Had

poco rit. *a tempo*

cour - age e - qual to my faith have proved; But, res - o - lu - tion fail - ing,

mf

cresc.

in this Tower Where e - vil spir - its weave en - chant - ed spell My

cresc.

dim. *poco rit.*

soul o - beys the Foun-tain's mys-tic power 'Till Chris-tian

dim. *poco rit.* *pp colla voce.*

rit. *grave.*

maid their magic arts dis - pel. Time

rit. *grave.* *pp misurato.*

lags its course, and centuries but creep. On seas of sad remembrance am I

tossed. As pen-ance for the vows I dared not keep I

grieve for what I might have won, but lost. A pris'ner to love's un-ful -

cresc.
filled de-sire Am I con-demned, thro' long, un - count - ed years; Nor

cresc.

dim.
may my soul to rest and peace as-pire 'Till Pur - i -

dim. *p* *colla voce.*

ty baptize me with her tears — Till Puri-ty baptize, baptize me with her

pp *p*

Andantino. Jacinta *p*

tears. Ah, though ghostly vi-sion, can it be

p *rit.* *pp*

And. *

That the Moorish spell still hold - eth thee? Princess, young and fair, of

le - gend old! Yes, 'tis Zo - ra - hay - da I be - hold!

Zorahayda

One ser-vice must I ask, My soul to free at last.

Wilt un - der - take the task? Oh, Ja - cin - ta!

dim.

f

p dim.

Jacinta

Gladly will I serve; Do thou com - mand.

poco rit.

Oh, Ja - cin - ta!

poco rit.

a tempo.

And.

Jacinta

Sprinkle it up-on thee

Dip the wa - ter as it flows; Cast it on me

with my hand; Thus her troubled soul shall gain re - pose.

with thy hand; Thus my soul shall gain re - pose.

Jacinta, (advances with faltering steps, dips her hand in the Fountain, collects water in her palm, and sprinkles it over the pale face of the apparition.)
molto più lento.

pp rubato e espressivo *poco rit*

(Eight Female voices in the distant unseen.)

Chorus.

pp Rest, noble Spir-it, rest! Thy soul for - ev - er blest! Peace ev - er more —

f

BENEDICTION.

Sweet rest for - ev - er - more *pp*

p Sweet rest and peace be thine for - ev - er - more *pp* Peace ev - er - more.

DIALOGUE.

Zorahayda. Jacinta, thou hast baptized me after the manner of thy faith. So
 Moderato. is the enchantment dispelled and my spirit released. Zorahayda

pp

goes to her long,
 long rest.

Jacinta. (kneeling and speaking with awe and emotion.)
 First thy blessing, oh gentle Princess!

pp

Zorahayda. All my blessings-and this silver lute! (Gives magic lute to Jacinta)
Take it, Jacinta! Guard it safely. With it go forth and seek thy love!

Its strings possess enchanted melody. 'Twill charm thy voice, and both shall thrill the world. Kings shall bow to thee; thy lover yet prove true. Go forth,

go forth, and
fear not. Fare-
well Jacinta!

Jacinta. Farewell, oh gen-
tle Zorahayda!

Zorahayda.
Farewell, Farewell, Farewell!

(During this chorus the figure begins to melt gradually from sight.)

Chorus.

Tenors.

Basses.

cresc. *p*

Zo - ra - hay - da, fare thee well! — In Al - ham - bra's

p

Ghosts of bat-tle-haunt-ed Moor We, from se-cret crypt and door

hall

Ghosts of bat-tle-haunt-ed Moor We, from se-cret crypt and door

Wan-der forth, ah, nev-er - more! At thy roy - al call.

Wan-der forth, ah, nev-er - more! At thy roy - al call.

p Rest thy spir - it, Zo - ra - hay - da!

p Zo - ra - hay - da!

pp Peace and bless-ing, Zo - ra - hay - da!

ppp *falsetto.* Fare thee well!

pp Zo - ra - hay - da!

dim. sempre.

pp *dim. e rit.* *ppp* *lunga*

Jacinta (jumps suddenly to her feet - grasps the magic lute - and runs her fingers rapidly over the strings.)

Allegro determinato.

Red. * *Red.* * *attacca N° 11b*

Nº 11^b Recit. and Aria, "Love's Eternal Song"

Book & Lyrics by
CHARLES EMERSON COOK.

(Jacinta)

Music by
LUCIUS HOSMER.

Voice. *Jacinta*
f Oh, rapture! Oh,

Piano. *Harp*
ff *ff*
Red. *

har-mo-ny sub - lime! Oh, ec - sta - sy!

ff *

Red. *meno* *f*
Oh, me - lo - dy di - vine!

ff *string.* *

f Ah!

ff

Cadenza.

Ah! *rit.*

Cad.

Allegro, con bravura.
f risoluto.

A - wake, my heart, to life a - new! And, fad - ing hope, a -

rise! Go forth and seek the wide world through Till

Love re - gain its prize! - Go forth! There's ma - gic

in thy voice; 'Twill lead thee far and long. Go

set his name, thy dear - est choice, To Love's e - ter - nal

song! So, bear - ing Love's tal - is - man

ev - er be - - side thee, Safe to pro - -

tect thee, strength to pro - - vide thee,

cresc. Joy will go with thee, hope will on - ward

cresc. *f*

guide thee, Tho' the path - - - way be lone -

p *cresc.* *f*

- - - ly and long. En - chant - ment rules thy

poco ritenuto. *colla voce.* *p*

ped. * *ped.* * *ped.*

sil - ver lute! There's witch - craft in its strings! Thy

ten. *p*

poco rit. *mf* *a tempo.* *f* *allarg.* *f*

guide and safeguard when 'tis mute, Thy champion when it sings. — With

poco rit. *a tempo.* *allarg.*

L'istesso tempo, ma più largemente.

thee, my lute, I'll seek my love, In hope and cour - age

f

strong; — With thee, my lute, I'll seek my love In

hope and cour - age strong; — And Ma - jes - ty

Ad. *

it - self, And Ma - jes - ty it - self will

cresc. e string.
move, will move, will move, will move, will move By Love's e - ter - nal

song. — Love's song. —

ff *più allegro.*

Red. *

Red. *

No 12. Song of the Millers.

SCENE 2.

Book & Lyrics by (Estrella, Boraldo & Bandits.)
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Allegretto.

Piano.

Tempo ritenuto

Bandits.

When night is done, and slow the sun At
When night is done, and slow the sun At

dawn be-gins to rise, It's bright rays creep and drive the sleep From
dawn be-gins to rise, It's bright rays creep and drive the sleep From

f a tempo

out our drow-sy eyes. We're rea-dy then for work a-gain, We
out our drow-sy eyes. We're rea-dy then for work a-gain, We

set the wa - ter flow - ing; And sing a - way, like mil - lers gay, As
set the wa - ter flow - ing; And sing a - way, like mil - lers gay, As

poco rit. 'round the wheels are go - ing: Grind - ing, grind - ing, grind a - way!
Pa tempo
'round the wheels are go - ing: Grind - ing, grind - ing, grind a - way!
poco rit. *a tempo*

Grind - ing, grind - ing, all the day! Lus - ty, rus - ty, mus - ty millers,
Grind - ing, grind - ing, all the day! Lus - ty, rus - ty, mus - ty millers,

Dus - ty mil - lers, blithe and gay. All that comes to us is grist.
Dus - ty mil - lers, blithe and gay. All that comes to us is grist.
cresc. *mf*

cresc.

Watch it well; let none be missed. Driv-ing, turn-ing, Thriv-ing, earn-ing,

Watch it well; let none be missed. Driv-ing, turn-ing, Thriv-ing, earn-ing,

cresc.

rit. *p* *dim.*

Make the old mill pay! Grind a - way!

rit. *p* *dim.*

Make the old mill pay! Grind-ing, grind-ing, Grind-ing, grind-ing,

a tempo *frit.* *p* *dim.*

pp

Grind a - way!

Grind-ing, grind a - way!

dim. molto *pp*

Estrella.

Hark! The bells! Now slow; now fast-er.

f (Bells.) *pp*

Their tinkling tells It is the Mas-ter. They

f *pp*

soft-ly tin-kle, Sweet-ly tin-kle, Tin-kle all the way.

p *p comodo*

List-en to the tink-ling of the dis-tant mule-bell, Coming up the mountain,

con grazioso

far a way; Call-ing us to du-ty, like a warn-ing school-bell,

Tell-ing there is time for work and play. When we hear the mu-sic of its gen-tle

pp Tink - ling, tink - ling,
pp Tink - ling, tink - ling,

Bandits.

tink - ling, tink - ling, Sound, with measured ca-dence, up the hill, Then we

p tink - ling, tink - ling, Sound, with ca - dence, up the hill.
p tink - ling, tink - ling, Sound, with ca - dence, up the hill.

rea-dy millers have a wel-come ink-ling, ink - ling, That there's something coming

pp Ink - ling, ink - ling, ink - ling, ink - ling, Something com - ing
pp Ink - ling, ink - ling, ink - ling, ink - ling, Com - ing

to the mill. Ah!_____

to the mill. List-en to the tink-ling of the dis - tant mule-bell,

to the mill.

Ah!_____

Com-ing up the moun-tain far a-way; Call - ing us to du-ty like a

Com - ing far a-way; Tin - kle, tin - kle,

Tell-ing there is time for work and play.

warn - ing school - bell, Time for work and play.

warn - ing school - bell, Time for work and play.

Estrella.

p

3 Hark, the bells! Hark, the bells! *3* They

soft - ly tin - kle, Sweet - ly tin - kle, Tin - kle all the

Tempo primo, ma poco più.

way.

f

Bandits. Now comes the chief! _____

Now comes the chief! _____

Tempo primo, ma poco più.

f risoluto. *con fuoco.*

molto string.

And.

Oh! the mil - ler's life is a con - stant grind, For his work is nev - er

done; But he loves to hear the wa - ter rush, And the bus - y mill - wheels

hum. When he sees the piles of gold - en grain Then he laughs and gai - ly

sings, As he hears the chink And the mer - ry clink Of the gold - en coin it

brings. — The coin it brings, — The coin it brings. —

p
Grind-ing, grind-ing, grind a-way! Grind-ing, grind-ing, all the day!

pp
Grind - ing, grind - ing, Grind - ing, grind - ing,

pp
Grind-ing, grind-ing, grind a-way! Grind-ing, grind-ing, all the day!

p

Bandits.

Lus - ty, rus - ty, mus - ty millers, Dus - ty millers, blithe and gay.

Dus - ty mil - lers blithe and gay.

Lus - ty, rus - ty, mus - ty millers, Dus - ty millers, blithe and gay.

cresc.

All that comes to us is grist. Watch it well; let none be missed.

All that comes to us is grist. Watch it well; let none be missed.

All that comes to us is grist. Watch it well; let none be missed.

mf

Driv-ing, turn-ing, Thriv-ing, earn-ing, Turn-ing, earn-ing, Ah!

Thriv-ing, earn-ing, Turn-ing, earn-ing, Make the old mill

Driv-ing, turn-ing, Thriv-ing, earn-ing, Turn-ing, earn-ing, Make the old mill

cresc. *molto*

Detailed description: This system contains the first four staves of the musical score. The first staff is a vocal line in bass clef with lyrics. The second staff is a vocal line in treble clef with lyrics. The third staff is a vocal line in bass clef with lyrics. The fourth staff is a piano accompaniment in grand staff (treble and bass clefs) with dynamic markings 'cresc.' and 'molto'.

Yes, we will make the old - - mill pay!

pay. Yes, we will make the old - - mill pay!

pay. Yes, we will make the old - - mill pay!

piu mosso *ff* *ff*

Detailed description: This system contains the next four staves. The first three staves are vocal lines in bass, treble, and bass clefs respectively, all with the same lyrics. The fourth staff is a piano accompaniment in grand staff, featuring a 'piu mosso' tempo change and 'ff' (fortissimo) dynamics.

Detailed description: This system contains the final two staves of the musical score. Both are piano accompaniment in grand staff, continuing the rhythmic pattern from the previous system.

No 12^b Exit of Millers.

Chorus.

Piano.

p Grind - ing, grind - ing,
p Grind - ing, grind - ing,

p grind a - way! Grind - ing, grind - ing, all the day!
p grind a - way! Grind - ing, grind - ing, all the day!

mf

Lus - ty, rus - ty, mus - ty millers, Dus - ty millers
Lus - ty, rus - ty, mus - ty millers, Dus - ty millers

cresc.

blithe and gay. All that comes to us is grist.

blithe and gay. All that comes to us is grist.

mf

dim. Watch it well; let none be missed. Driv - ing, turn - ing, *dim.*

dim. Watch it well; let none be missed. Driv - ing, turn - ing, *dim.*

dim.

rit. *p* Thriv-ing, earn-ing, Make the old mill pay! *a tempo*

p rit. Thriv-ing, earn-ing, Make the old mill pay! *a tempo* Dialogue *dim.*

p colla voce *pp*

sempre *ppp*

Nº 13. "The Nightingale and the Rose."

(Estrella and Ruyz.)

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Moderato grazioso.

Voice.

Piano.

Ruyz 1. A young nightin-gale met a rosebud small and pale, As she
Estrella 2. Her breath, sweet and rare, filled with fragrance all the air At the
Ruyz 3. They say that is why, when the sun is in the sky, That the

grew in the gar-den, all a-lone. From his
gen-tle words her lov-er would em-ploy; And when
night-in-gale no long-er tunes his song; But, when

Fl.

bough, high a - bove, he would sing to her of love, And he
one day she said that to - mor - row they would wed, His
dark - ness ap - pears, then his voice, all sad with tears, Mourns

vowed he would win her for his own. He de -
lit - tle heart near burst it - self with joy. But the
faith - ful - ly his bride the whole night long. Estrella And where -

3d Verse in
clared he would wait in his bach - e - lor state Till the
sun, jeal - ous flame, tho't he too had a claim, So he
ev - er there blows, sweet with fra grance, a - rose, He will

duo
day when she'd be old e - nough to wed; So he
kissed her ten - der pet - als with his ray; And he
ho - ver near, hid in some leaf - y shade; For he

poco rit.

watched by her side till her eyes o - pened wide And the
 cared not a jot for the night - in - gale's lot When the
 thinks from a - bove 'tis the soul of his love, And he

f poco rit. *pp subito*

rit. *Both* *p*

blush-es made her cheeks grow red. Sweet - heart, my
 bride rose drooped and passed a - way.
 sings to her this se - re - nade:

colla voce *molto rit.* *a tempo* *p*

rose, I have wait-ed so long! For thou art all I

mf

live for, And thy love is all my song. O, say that a -

cresc. *p*

lone thou wilt bloom, dear, for me! I love you, and for-

mf

ev-er I will wait for thee.

f *p* *Fine.* *D.S.*

un poco più mosso *p*

cresc. *mf*

f

Nº 14. Quintette, "Castles in Spain."


(Estrella, King, Perigil, Ruyz, Boraldo.)

Allegro moderato.

Estrella. 

Piano. 

ten.
live in a world full of ro-si-est hopes, Which melt in-to black dis-ap-



Estrella. 

Ruyz. 

Peregil. 

King. 

Boraldo. 

mf
Which melt in-to black dis-ap - point-ment.



ten.
plan ma-ny things when our ship shall come in, But it oft fails to keep the ap -

pointment. Ruyz.
It oft fails to keep the ap - point - ment. —
Peregil
It oft fails to keep the ap - point - ment. —
King.
It oft fails to keep the ap - point - ment. — We
Borardo.
It oft fails to keep the ap - point - ment. —

dream of the cas - tles we'll build, far a - way In a

land full of rich - es and hon - ey; But they're "cas - tles in Spain," when we

find we can't pay, And our cred-it-ors take all our money

poco rit.

Tempo di Valse.

Estrella.

Cas-tles in Spain! Cas-tles in Spain! They al-ways fall

Ruyz.

Cas-tles in Spain! Cas-tles in Spain! They al-ways fall

King.

Cas-tles in Spain! Cas-tles in Spain! They al-ways fall

Peregil.

Cas-tles in Spain! Cas-tles in Spain! They al-ways fall

Borardo.

Cas-tles in Spain! Cas-tles in Spain! They al-ways fall

p

down, but we build them a - gain.

down, but we build them a - gain.

down, but we build them a - gain. Some day I'll in - vent a new

down, but we build them a - gain.

down, but we build them a - gain.

stacc.

scheme, if I dare, To make mor-tar and bricks by com-pressing the

air; I could then put up air cas-tles 'most an-y - where.

cresc. *poco rit.*

pp sotto voce. *rit.* §
Castles in Spain! Castles in Spain! The beautiful castles in Spain! —

pp sotto voce. *rit.* §
Castles in Spain! Castles in Spain! The beautiful castles in Spain! —

pp sotto voce. *rit.* §
Castles in Spain! Castles in Spain! The beautiful castles in Spain! —

pp sotto voce. *rit.* §
Castles in Spain! Castles in Spain! The beautiful castles in Spain! —

pp sotto voce. *rit.* §
Castles in Spain! Castles in Spain! The beautiful castles in Spain! —

pp a tempo. *rit.* *f D.S.* §
Castles in Spain! Castles in Spain! The beautiful castles in Spain! —

DANCE.
Moderato e grazioso.

The musical score is written for piano and violin. It consists of seven systems, each with a piano staff on the left and a violin staff on the right. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo and mood are indicated as "Moderato e grazioso".

The score includes various musical notations such as slurs, ties, triplets, and dynamic markings (p, f, mf, pp, ff). The piano part features a variety of chords and single notes, while the violin part includes melodic lines with slurs and ties. The dynamics range from piano (p) to fortissimo (ff).

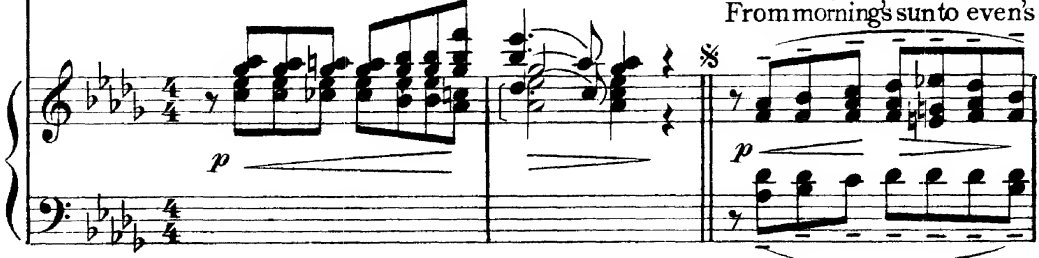
Nº 15. Song, "The Pilgrim of Love."

Book & Lyrics by
CHARLES EMERSON COOK.

Music by
LUCIUS HOSMER.

Andante, con disperazione.

Jacinta.  A pilgrim in a land un-
From morning's sun to even's

Piano.  *p*

poco rit. *a tempo*

known am I, The land of love; The prayer I breathe is but a
gen - tle ray, At Love's be-hest I wan-der, nor one to-ken

poco rit. *a tempo*

wo-man's sigh, My faith to prove; The way I tread from hope is
on the way To cheer my quest. Yet will I on-ward, conquer-

pp *poco rit.* *a tempo*

not a-part, is not a-part, Tho' end-less yet;
ing despair, conquer-ing despair Till, in his eyes

p dolce

Ad. * *Ad.* * *Ad.*

pp poco più lento

The shrine I seek, a truant lover's heart, Lest he forget, Lest
My soul, to soul, looks upward, finding there Its Par-a-dise, Its

mf

poco più lento

pp colla voce

Andantino quasi con tenerezza

he forget, for - get. Speak, O ye mountains,
Para - dise, Para - dise.

p

p con tenerezza

Allegretto.

poco rit. *a tempo*

val-leys and fountains; Tell me, all na - ture, which is the way?

colla voce

Where doth he wan - der, hither or yon - der? Back to the sunset, or

poco rit. *a tempo, ma poco animato*

on toward the day? Whis-per, ye stars of the night, have ye seen him?

colla voce *un poco animato*

Tell me, ye birds, from thy view-heights a-bove! Flowers that blossomed, and

1 rit.

sighed, as he passed you, Have ye no word for the pil-grim of love?

pp *colla voce* *a tempo* *mf*

§ *2d Verse* *sotto voce* *rit.*

Have ye no word for the pilgrim of love?

ten. *rit.* *pp* *rit.*

D.S.

No 16. Finale, Act II.

Allegro moderato e marziale.

Voice. King
My Roy - al

Piano.

will doth pris'ner pro-claim him. Till we have slain him,

Bind him and chain him. Off to Se - ville! Leave nothing un-

done, For his re-cord is a dread-ful one.

trium *cresc.*

Tenors

As a bandit he's so fierce, You can nev-er tell what he'll

Basses

As a bandit he's so fierce, You can nev-er tell what he'll

do; So bind him hard And dou-ble the guard, Or he'll run you through and

do; So bind him hard And dou-ble the guard, Or he'll run you through and

through. And the air with shout-ing pierce, For his Ma-jes-ty's migh-ty

through. And the air with shout-ing pierce, For his migh-ty

blow That with such speed Did the dread-ful deed As he laid the ras-cal

blow That with such speed Did the deed, Laid the ras-cal

cresc.

Soprano & Aito.

His Roy - al will doth pris'-ner pro - claim him,

Tenor. *f*
low. His Roy - al will doth pris'-ner pro - claim him,

Bass. *f*
low. His Roy - al will doth pris'-ner pro - claim him,

f *sonore.*

So, till we've slain him, Bind him and chain him! Off to Se -

So, till we've slain him, Bind him and chain him! Off to Se -

So, till we've slain him, Bind him and chain him! Off to Se -

ville! Leave noth-ing un - done, — For his re-cord is a dreadful

ville! Leave noth-ing un - done, — For his re-cord is a dreadful

ville! Leave noth-ing un - done, — For his re-cord is a dreadful

cresc.

ff
one. His re-cord is a dread-ful, dread-ful
ff
one. His re-cord is a dread-ful dread-ful
ff
one. His re-cord is a dread-ful,
ff
dim.
Ped.

Estrella
Fate! Ah, fate! A - las!
Ruyz
Roy - al will Your fate pro - claims, A - las!
Fredegonda
Roy - al will Your fate pro - claims, A - las!
Nicolo
His roy-al will Your fate pro-claims.

Borardo
His roy-al will Your fate proclaims; His royal will Your fate pro-claims.

one. Leave naught un -
one. Leave naught un -
one. Leave naught un -
p subito
f
Ped.

f
done, His re - cord is a dread - ful, dread - ful
done, His re - cord is a dread - ful, dread - ful
done, His re - cord is a dread - ful

dim.

Estrella
Oh, In pris - 'ners chains A -
Ruyz In pris - 'ners chains A -
To Se - ville In pris - 'ners chains A -
Fredegonda In chains A -
Nicolo

Borlido
In pris'ners, pris - 'ners chains, A -
Of to Se - ville In pris'ners, pris - 'ners chains, A -

one.
one.
one.

p subito

Moderato

way!

way!

way!

way!

Recit.

way! Be - hold! Beware! Some trick is he con-

Jacinta (gradually comes back to consciousness.)

She moves, she moves,

Moderato.

mf *mf* *p*

poco rit.

niv - ing; Him we thought dead is speedi - ly re - viv - ing.

pp

Jacinta

Tempo di Valse, ma molto moderato e rubato.

pp *rit.* *a tempo*

Where am I? Was I still waking or dream - ing When

p con tenerezza rit. *a tempo*

rit. *a tempo*

came o'er me Vi-sions so sweet in their seem - ing,

rit.

rit. *a tempo*

There be - fore me; Eyes wherein love-light lay beam -

rit. *a tempo*

ing, Bend - ing o'er me? Was it but dreaming or

cresc. *f* *p*

seem - ing? Then let me ev - er dream.

dim. *p* *mf*

p animato.

p

Semi-Chorus.

Look! how now he doth re-vive! Yes, some plan he

Look! how now he doth re-vive! Yes, some plan he

Look! how now he doth re-vive! Yes, some plan he

animato

trm

doth con-nive, Some bold plan con-nive. *f avec*

doth con-nive, Some bold plan con-nive. *f* *tutti.* Close-ly

doth con-nive, Some bold plan con-nive. *f* Close-ly

doth con-nive, Some bold plan con-nive. *f* *avec* Close-ly

trm

cresc

f

f *avec*

Red. *

abandon.

bind him! Be on your guard! Stand be-hind him; And watch him

bind him! Be on your guard! Stand be-hind him; And watch him

bind him! Be on your guard! Stand be-hind him; And watch him

abandon.

marc.

marc.

hard! Tho' he's seem - ing To be dream - ing, He's but

hard! Tho' he's seem - ing To be dream - ing, He's but

hard! Tho' he's seem - ing To be dream - ing, He's but

cresc.

schem - ing To trump our card! Then de - clare him A pris - ner

schem - ing To trump our card! Then de - clare him A pris - ner

schem - ing To trump our card! Then de - clare him A pris - ner

marc.

still! Off we bear him With ready will. Tho' it shock him,

still! Off we bear him With ready will. Tho' it shock him,

still! Off we bear him With ready will. Tho' it shock him,

marc.

Red.

We will lock him In a deep dungeon dark in Se - ville.

We will lock him In a deep dungeon dark in Se - ville.

We will lock him In a deep dungeon dark in Se - ville.

cresc. *ff*

* *And.* *

Jacinta
resoluto.

Al - though as a captive you take me now, Yet ne'er will I grieve or des-

Estrella *f*

Take him now!

Ruyz *f*

Take him now!

Fredegonda *f*

Take him now!

Nicolo *f*

Take him now!

con anima
resoluto.

dolce.

p *f* *p*

pair. The ma-gic-al charm of my lute will guard And

Lute will guard.

Lute will guard.

Lute will guard.

Lute will guard.

p Des - pair

p Des - pair

p Des - pair

comfort and so-lace me there. I laugh at your bolts and your

Him there.

Him there.

Him there.

f Pri - son bars And, dark though the dungeon may be, — Its walls that
f Estrella
 Pri - son bars.
f Ruyz
 Pri - son bars. Walls that
 Fredegonda
 Pri - son bars.
 Nicolo
 Pri - son bars.

May be. Walls that *mf*
 May be. Walls that *mf*
 May be. Walls that *mf*

hide Will I o - pen wide, For love will pro - vide the key. —
 hide - o - pen wide, For love will pro - vide the key. —
 hide o - pen wide. *p*
 hide o - pen wide. *p*
 hide o - pen wide. *p*
 hide o - pen wide.

resoluto *ff* *f* *cresc.* *allargando*

Jacinta

f *tr* *Ah!*

ff *rit.* *molto* *a tempo*

TUTTI.

Bear him a way to Se - ville, And dare de - fy

Bear him a way to Se - ville, And dare de - fy

rit. molto *ff* *And* *dare* *de - fy*

rit. *molto* *a tempo* *tr* *Ah!*

him! Lonely his dun-geon and still, With no friend

him! Lonely his dun-geon and still, With no friend

him! With no friend

rit. *a tempo*

nigh him. For 'tis His Ma-jes-ty's will That there

nigh him. For 'tis His Ma-jes-ty's will That there

nigh him. That there

in tempo

Red.

we try him! With no friend nigh him, A - las! Bear him a -

we try him! With no friend nigh him, A - las! Bear him a -

we try him! With no friend nigh him, A - las! Bear him a -

Red.

way, A - way to Se-ville! To Se-ville, to Se-ville, to Se-ville! There we'll

way, A - way to Se-ville! To Se-ville, to Se-ville, to Se-ville! There we'll

way, A - way to Se-ville! To Se-ville, to Se-ville, to Se-ville! There we'll

più mosso

ff sempre

Red. *

try him, With no friend nigh him, - Ma - jes - ty's will. To Se -

try him, With no friend nigh him, - Ma - jes - ty's will. To Se -

try him, With no friend nigh him, - Ma - jes - ty's will. To Se -

ville, to Se - ville, to Se - ville! There we'll try him, - Ma - jes - ty's will.

ville, to Se - ville, to Se - ville! There we'll try him, - Ma - jes - ty's will.

ville, to Se - ville, to Se - ville! There we'll try him, - Ma - jes - ty's will.

fff A - way!

fff A - way!

fff A - way!

Act III.

No 17. Introduction and Chorus.

Molto moderato e maestoso.

Piano. *ff*

strepito

Red. *

Tenors *p*

Basses. *p*

With cold and cal-cu-lat-ing

With cold and cal-cu-lat-ing

lento *p* *misterioso*

(Curtain) *fp* *p*

calm, De-void of ex-ul-ta-tion, We sit up-on, we sit up-on this

calm, De-void of ex-ul-ta-tion, We sit up-on, we sit up-on this

Roy-al case, In learn-ed con-sul - ta - tion While

Roy-al case, In learn-ed con-sul - ta - tion. While

cresc.

what we don't know. (*entre nous!*) Would cer - tain-ly a - maze you, The

what we don't know (*entre nous!*) Would cer - tain-ly a - maze you, The

cresc. *mf*

La - tin names we give to it At least should jar, At least should jar, At

La - tin names we give to it At least should jar, At least should jar, At

p

least should jar, At least should jar and daze — you.

least should jar, At least should jar and daze — you.

f

Borardo.

Allegro giusto. We're the Royal M. D's; And ob -

serve, if you please, That our man-ner is learned and wise. — If for

life you've a chance We can tell, at a glance, From the state of your tongue, pulse or

eyes. — In our med-i-cal pates, At pro - fes-sion - al rates, We e -

lu-ci-date meanings pro - found; — So be calm if you see That we

nev-er a-gree; We've o - pin - ions e - nough to go round. — We've o -

pin - ions e - nough to go round.

Chorus

Tho' ev'-ry phy - si - cian or

Tho' ev'-ry phy - si - cian or

poco rit. *a tempo* *mf*

Boraldo.

Pi - ty your plight!

Roy-al prac-ti - tion - er May dis - a - gree on your plight, — Hold

Roy-al prac-ti - tion - er May dis - a - gree on your plight, — Hold

on to your nos - es And swal-low our dos-es; There's one of us bound to be

on to your nos - es And swal-low our dos-es; There's one of us bound to be

Boraldó.

Bound to be right. Hold on to your nos-es And swal-low our doses; There's

right. Hold on to your nos-es And swal-low our dos-es; There's

right. Hold on to your nos-es And swal-low our dos-es; There's

one of us bound to be right.

one of us bound to be right.

one of us bound to be right.

L'istesso tempo.

Peregil.

At dawn yesterday Our King passed a-way; (A

ha-bit he has that is chron-ic.) So let us ad-vise, While

each of us tries His fa-vor-ite pill or his ton-ic. Then,

should he re-vive And prove him a-live, A mo-di-fied glee 'twould af-

ford us, If ('twix you and me!) A lib - er - al fee With

ti - tle, per - haps, should re - ward us, re - ward us, Ah,

poco rit.

yes.

The King com - a - tose is

While 'spite of our dos - es, In,

Commodo

p.

cresc. sempre

A state that jo - cose is, (From

as he sup - pos - es, The fact we dis - close is

our di - ag - nos - is) That some-how or oth-er he's ill.

That some-how or oth-er he's ill. So

f *p*

Of learned po - si - tion The

let each phy-si - cian Re - gard, with con-tri-tion,

mf *cresc. sempre.*

Roy-al con-di - tion; And, true to his mission, Pre-

Ex - ert his vo - li - tion Pre-

f

p Boraldo.

A pill, a pill, a
più mosso.

f scribe for the pa - tient, Pre - scribe for the pa - tient

f scribe for the pa - tient, Pre - scribe for the pa - tient

f *pp* *legg.* *più mosso.*

Peregil

A

pill, a pill, Pre - scribe for the pa-tient a pill.

A pill!

pill, a pill, a pill, a pill, Pre - scribe for the pa-tient a

pill.

Chorus.

f A pill! *f* Pre - scribe, pre - scribe for him a

A pill! Pre - scribe, pre - scribe for him a

Peregil.

A pill, a pill, a pill, a pill, a pill, a pill, a pill, Pre -

Borardo.

A pill, a pill, a pill, a pill, a pill, a pill, a pill, Pre -

accel e cresc.

pill, a pill, a pill, a pill, a pill, a pill, a pill, a pill, Pre -

pill, a pill, a pill, a pill, a pill, a pill, a pill, a pill, Pre -

accel e cresc.

ff

-scribe for him, pre-scribe for him, the pa-tient, the pa-tient, the

ff

-scribe for him, pre-scribe for him, the pa-tient, the pa-tient, the

ff

scribe for him, pre - scribe for him, the pa-tient, the pa-tient, the

ff

scribe for him, pre - scribe for him the pa-tient, the pa-tient, the

lunga pausa *pp* **Tempo I.**

pa-tient, the pa-tient a pill.

pa-tient, the pa-tient a pill.

pa-tient, the pa-tient a pill. *p* With

pa-tient, the pa-tient a pill. *p* With

lunga pausa **Tempo I.**

p *poco rit.*

cold and cal-cu-la-ting calm, De-void of ex-ul-

cold and cal-cu-la-ting calm, De-void of ex-ul-

misterioso

ta-tion, We sit up-on, we sit up-on this Roy-al case In

ta-tion, We sit up-on, we sit up-on this Roy-al case In

learn - ed consul - ta - tion. While what we don't know

learn - ed consul - ta - tion. While what we don't know

(en - tre nous!) Would cer - tain - ly a - maze you, The

(en - tre nous!) Would cer - tain - ly a - maze you, The

cresc.

La - tin names we give to it At least should

La - tin names we give to it At least should

cresc.

jar and daze you.

jar and daze you.

accel.

ff

8va Basso

No 18. Song,

"Oh, Won't You Shed One Little Tear For Me?"

Book & Lyrics by
CHARLES EMERSON COOK.Music by
LUCIUS HOSMER

Moderato rubato.


King. 


I am the most un-happy King that
Now, when the Queen my lit-tle sins in

Piano.  *p* *cresc.* *ff* *p*

 e'er sat on a throne. I'd glad-ly work at an-y-thing than
an-gry tat-ters ribs, I sim-ply stop all ar-gu-ment by



 have this job a-lone. For no one un-der-stands me; and they
pass-ing in my chips. Then, when they see that I am gone, how



 nev-er can see why I find it so hi-la-ri-ous to
they com-pute and strive To say: "So hand-some, good and true he



poco rit. *con disperazione.*

lay me down and die. Oh, won't you shed one lit - tle
was, when still a - live!" Oh, won't you shed one lit - tle

poco rit.

f

Red. *

tear for me? Tho' some-how, it's a joke they fail to see, I
tear for me? In fact, I'm real-ly bad as bad can be! It

p *f* *p*

Red. * *Red.* * *Red.* *

think it is the height of wit Each now and then this life to flit. Oh,
makes me laugh un - til I cry, To hear them weep and wail and lie. Oh,

poco rit. *p*

won't you shed one lit - tle tear for me? (Sobs) for me?
won't you shed one lit - tle tear for me? for me?

colla voce. *pp* *D.C.*

Nº 19. Scene and Aria


"The Lay of the Lute."

Andantino con timidezza. p

Jacinta. 

A song of cheer? That may not I, For,

Piano. 



oh! my soul is bit-ter sad. A song of love? When hearts but sigh, How





shall the voice rise sweet and glad? My song of joy would sad-ly





blend In-to an anguished note of pain. My song of hope would



più
quickly end And dark despair u-surp the strain. But

trem.

resoluto *cresc. sempre*
wait! My lute shall speak for me! With fingers on its magic strings, And

Horn. *cresc. sempre*

f
ear bent low to catch the key, I'll tell the mys-tic tale it

sotto voce. parlante *(aside to the lute)*
sings. This is the deed that opes our

pp

prison door! Then sing as you have never sung be-fore!

dim. *pp (lunga)*

Allegro moderato.

Piano introduction in D major, 6/8 time. The music features a steady eighth-note accompaniment in both hands. The right hand has a melodic line with accents, and the left hand has a similar line. Dynamics include *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo) towards the end of the introduction.

a) "The Summons"

Vocal and piano accompaniment for the first line of the song. The vocal line is marked *resoluto* and *f*. The piano accompaniment is also marked *resoluto* and *f*, with the label *Harp.* indicating the texture. The lyrics are: "I am a minstrel of old; Harp of the ancient days." The piano part features a triplet figure in the right hand.

Vocal and piano accompaniment for the second line of the song. The vocal line continues with the lyrics: "No-ble the tale I un - fold; Great are the deeds I praise. For". The piano accompaniment continues with the same harmonic support, including the triplet figure.

Vocal and piano accompaniment for the third line of the song. The vocal line continues with the lyrics: "I have served a king! And it was I he saw Call". The piano accompaniment continues with the same harmonic support, including the triplet figure.

Vocal and piano accompaniment for the fourth line of the song. The vocal line continues with the lyrics: "ani - forth his host, From hill to coast, In the days of the Moorish war. — Spake". The piano accompaniment continues with the same harmonic support, including the triplet figure.

-mando

I to ears en - chant - ed; Sped they from all the land — To

where Spain's flag stood plant - ed, Flag of brave Fer - di - nand,

Camped 'neath the scarred Al - ham - bra, While kingly Bo - ab - dil — Looked

ten.

down with awe On what he saw From the height of his castled hill.

tumultuoso

b) "The Battle"

Rises my voice: "Up and on, brave men!"

High thro' the bat - tle's din. "Up the Al-hambra hill

This system contains the first two measures of the vocal melody and the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano part features a strong, rhythmic accompaniment with a 'ff' (fortissimo) dynamic marking.

charge a-gain! This day we fight to win!

This system contains measures three and four. The vocal melody continues with a strong, rhythmic pattern. The piano accompaniment maintains the same rhythmic intensity.

This the last stand of the dy - ing Moor! What if ye fall? Ye shall

This system contains measures five and six. The vocal melody has a more melodic quality in measure five, while measure six returns to a rhythmic pattern. The piano accompaniment provides a steady, rhythmic foundation.

hon - or gain! Great is the glory, the vic - t'ry sure,

This system contains measures seven and eight. The vocal melody is highly rhythmic and energetic. The piano accompaniment features a complex, syncopated pattern.

Who fights for his God, for his King, and Spain! Ah

This system contains measures nine and ten. The vocal melody reaches a climactic point with a long, sustained note on 'Ah'. The piano accompaniment provides a powerful, rhythmic support.

ff ad lib.

Spearmen and bowmen, Horsemen and yeomen, Heed ye the o-men Their

ben marcato

Spearmen and bowmen, Horsemen and yeomen, Heed ye the o-men Their

Chorus.

Spearmen and bowmen, Horsemen and yeomen, Heed ye the o-men Their

Spearmen and bowmen, Horsemen and yeomen, Heed ye the o-men Their

f risoluto

prophet foretold. Shout ye with ar - dor! Fight ye the hard-er!

prophet foretold. Shout ye with ar - dor! Fight ye the hard-er!

prophet foretold. Shout ye with ar - dor! Fight ye the hard-er!

prophet foretold. Shout ye with ar - dor! Fight ye the hard-er!

Yours is Grana - da, Its cas - tles and gold! Let the guns thunder!

Yours is Gran - a - da, Its cas - tles and gold! Let the guns thunder!

Yours is Gran - a - da, Its cas - tles and gold! Let the guns thunder!

Yours is Gran - a - da, Its cas - tles and gold! Let the guns thunder!

ffz
8va
basso

Let the world wonder! Crush the foe under; And catch the refrain!

Let the world won - der! Crush the foe un - der; And catch the refrain!

Let the world won - der! Crush the foe un - der; And catch the refrain!

Let the world won - der! Crush the foe un - der; And catch the refrain!

ffz
8va
basso

Vic'try I sing you! Banners I fling you! Free-dom I bring you, Fair

Vic'try I sing you! Ban-ners I fling you! Free-dom I bring you, Fair

Vic'try I sing you! Ban-ners I fling you! Free-dom I bring you, Fair

Vic'try I sing you! Ban-ners I fling you! Free-dom I bring you, Fair

ff *8va basso*

Kingdom of Spain!" Ah!

Kingdom of Spain!"

Kingdom of Spain!"

Kingdom of Spain!"

Kingdom of Spain!"

ff *accel.*

Kingdom of Spain!"

Kingdom of Spain!"

Kingdom of Spain!"

Kingdom of Spain!"

ff

ff *piu vivo* string *fff*

The piano introduction is in E major, 4/4 time. It features a powerful, rhythmic accompaniment in the left hand with chords and a melodic line in the right hand. The tempo is marked *ff piu vivo*. The introduction concludes with a *string* section marked *fff*.

Maestoso. c) "The Victory"

f *p* *Quasi Recit.*

The day is won; the bat - tle strong is o'er. Now let my

The vocal melody is in E major, 4/4 time. It begins with a forte (*f*) dynamic and a *Quasi Recit.* (quasi recitative) style. The piano accompaniment provides a steady harmonic support.

p *3*

strings in still enchantment lie Un-til the spir - it of each haunted

The piano accompaniment continues with a melody in the right hand and chords in the left hand. A triplet of eighth notes is marked with a '3'.

Moor No more thro' dim Alhambra courts shall fly. Then

The vocal melody continues with the lyrics "Moor No more thro' dim Alhambra courts shall fly. Then". The piano accompaniment follows the vocal line.

rit. *rit.*

let some noble maid-en to the King Conduct me; and my magic voice restore, A -

The vocal melody concludes with the lyrics "let some noble maid-en to the King Conduct me; and my magic voice restore, A -". The tempo is marked *rit.* (ritardando). The piano accompaniment also concludes with a *rit.* marking.

Andante, con espressione

-gain the ancient days of Spain to sing, Re-ward her with the joy that love may
à la harp

bring, While dance and mu-sic thro' the pal - ace ring_ Then

tenuto

si - lent let me be for - ev - er - more, for - ev - er - more. —

rit. *dim.*

Allegro vivace.

d) "The Fulfilment"

Thus may the

leg - end come to sweet ful - fill - ing, My fears — dis -

pel, — and find love true and will - ing; For thus fore -

The first system of the musical score. The vocal line (treble clef) begins with a half note 'pel,' followed by a series of eighth and sixteenth notes. The piano accompaniment (grand staff) features chords in the right hand and a simple bass line in the left hand.

told — the vi - sion of the Fountain Of him I've sought o'er

The second system of the musical score. The vocal line continues with a half note 'told' followed by a series of eighth and sixteenth notes. The piano accompaniment features chords in the right hand and a simple bass line in the left hand.

hill and dale and mountain. Henceforth, — oh Lutel — thy voice — em -

The third system of the musical score. The vocal line includes a crescendo marking 'cresc.' above the final notes. The piano accompaniment features chords in the right hand and a simple bass line in the left hand, with a 'fp' marking and another 'cresc.' marking below the final notes.

ploy, — To sing of love's e - ter - nal joy!

The fourth system of the musical score. The vocal line includes a 'fp' marking below the first notes. The piano accompaniment features chords in the right hand and a simple bass line in the left hand, with a 'p' marking below the final notes.

Ah! —

The fifth system of the musical score. The vocal line begins with 'Ah!' followed by a long horizontal line indicating a sustained note. The piano accompaniment features chords in the right hand and a simple bass line in the left hand.



First system of musical notation. The vocal line (treble clef) begins with a melodic phrase marked "Ah!" followed by a series of eighth and sixteenth notes. The piano accompaniment (grand staff) features chords in the right hand and a bass line in the left hand.



Second system of musical notation. The vocal line continues with a melodic phrase marked "Ah!" followed by a series of eighth and sixteenth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.



Third system of musical notation. The vocal line continues with a melodic phrase marked "Ah!" followed by a series of eighth and sixteenth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.



Fourth system of musical notation. The vocal line features a series of notes marked "Ah!" followed by a melodic phrase. The piano accompaniment features chords in the right hand and a bass line in the left hand.



Fifth system of musical notation. The vocal line continues with a melodic phrase marked "Ah!" followed by a series of eighth and sixteenth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, featuring a melodic line with eighth and sixteenth notes. The piano accompaniment is written in two staves (treble and bass clefs) and includes chords, single notes, and triplets. A "string" section is indicated in the piano part.

The second system of the musical score includes a "Cadenza" section. The vocal line features a melodic line with a "lunga" (long) note and a "ff" (fortissimo) dynamic marking. The piano accompaniment includes a "ff" dynamic marking and a "string" section. The system concludes with a "ff" dynamic marking and a "lunga" note.

The third system of the musical score features a "Vivo" section. The vocal line includes a "ff" (fortissimo) dynamic marking and a "Vivo" tempo marking. The piano accompaniment includes a "ff" dynamic marking and a "Vivo" tempo marking. The system concludes with a "ff" dynamic marking.

The fourth system of the musical score features a "ff" (fortissimo) section. The vocal line includes a "ff" dynamic marking. The piano accompaniment includes a "ff" dynamic marking. The system concludes with a "ff" dynamic marking.

The fifth system of the musical score features a "trem." (tremolo) section. The vocal line includes a "trem." marking. The piano accompaniment includes a "trem." marking. The system concludes with a "trem." marking.

Nº 20. Finale, Act III.

Tempo di Valse, ma assai moderato.

Voice. Jacinta. *rit.* *a tempo.*

Am I still wak-ing or dream -
con tenerezza. *a tempo.*

Piano. *p* *p rit.* *rit.*

ing, Thou be - fore me? Joy that with rap-ture is

rit. *rit.*

a tempo. *rit.*

teem - ing Now comes o'er me. Eyes where-in

a tempo. *rit.*

a tempo.

love-light is beam - ing, Bend - ing o'er me, Is it but

a tempo. *cresc.* *f*

seem-ing or dream-ing? Then let me ev-er dream.

Tutti.

Tho' hearts des - pair when Fate leads a - stray

Fate leads a -

Tho' hearts des - pair when Fate leads a - stray

Tho' hearts are led a - stray

Fl.

Joy comes at last if Love guides the way; stray.

Love guides, yes,

Joy comes at last if Love guides the way;

Love yet may guide the way;

Fl.

Largamente e grandioso.

ff

Joy comes at last _____ if Love but guide the way; _____ Dark

ff

Joy comes at last _____ if Love but guide the way; _____ Dark

ff

Joy comes at last _____ if Love but guide the way; _____ Dark

ff

Joy comes at last _____ if Love but guide the way; _____ Dark

ff *Largamente e grandioso*

Red. * *Red.* * *Red.* * *Red.* *

clouds, soon drift - ing past, _____ the bright - er leave the day. _____

clouds, soon drift - ing past, _____ the bright - er leave the day. _____

clouds, soon drift - ing past, _____ the bright - er leave the day. _____

clouds, soon drift - ing past, _____ the bright - er leave the day. _____

So, in thy hearts — let sunshine of youth ev - er stay, — With

So, in thy hearts — let sunshine of youth ev - er stay, — Let

So, in thy hearts — let sunshine of youth ev - er stay, — Let

So, in thy hearts — let sunshine of youth ev - er stay, — Let

Ped. *

meno f *cresc. molto*

hope e'er delighting thee, Fortune ne'er slighting thee, Here, in Love's garden rare, Thy fragrance thro' the air,

meno f *cresc. molto*

hope delight thee, Fate ne'er slight thee, Love is rare, Sweet and fair.

meno f *cresc. molto*

hope delight thee, Fate ne'er slight thee, Love is rare, Sweet and fair.

meno f *cresc. molto*

hope delight thee, Fate ne'er slight thee, Love is rare, Sweet and fair.

ff Bloom _____ for - ev - er, Fade _____ thou nev - er,

ff Bloom _____ for - ev - er, Fade _____ thou nev - er,

ff Bloom _____ for - ev - er, Fade _____ thou nev - er,

ff Bloom _____ for - ev - er, Fade _____ thou nev - er,




allargando Fair - est of Loves flow'rs that grows! My Rose! _____ *Largo*

Fair - est of Loves flow'rs that grows! My Rose! _____

Fair - est of Loves flow'rs that grows! My Rose! _____

allargando Fair est of Loves flow'rs that grows! My Rose! _____ *Largo*




8^{ve} basso.....

END of OPERA.

M. Passow, Eng'r N.Y.